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ERRATUM.

Page 126, line 2 from bottom, for "fish," read "cattle."

ARTS AND ARTISTS

IN

ENGLAND.

LETTER XXIII.

Excursion to Panshanger, the seat of Lord Cowper—The arrangement of the Pictures—The Italian School—Pictures by Raphael, Fra Bartolomeo, Andrea del Sarto, Rembrandt, Vandyck—The Park with the large oak.

London, July 30, 1835.

I HAVE happily accomplished my intended excursion. On the 20th, in the afternoon, I went by the coach to Hertford, the chief town of the county of the same name. After we had wound our way out of the immense city, we proceeded on our journey with the accustomed rapidity. Among the many vehicles which we met, one particularly struck me,—two horses, of the fine breed so often seen here, were drawing a waggon laden with stones; but, to augment the power, the driver had thought fit to put a small ass at the head, which formed a very laughable contrast with the large horses. "Well," thought I, "if such an arrangement were as successful everywhere as it proves to be here!" In the small public-house at which I passed the night, I was equally pleased with the great cleanliness, the neatness of the

furniture, as well as the excellence of the provisions, and the simple natural manner in which they were dressed. The bread was nothing inferior to that in London, which I have already commended; the mutton-chops *à la minute* would have done honour to the first restaurateur in Europe: some potatoes, of the best kind, were so boiled as to manifest all the valuable qualities with which nature has endowed them. The plain, honest manner of the host, the attentive, but not forward manner of waiting, pleased me much.

I took my tea very early on the following morning, for coffee is, in England, a poor beverage for any one who thinks of what he is drinking; and, according to the custom here, added some new eggs and meat, because I foresaw that I should have a late dinner. Favoured by the finest weather, I set out, being a good pedestrian, with a guide, for Panshanger, the seat of Earl Cowper, who, as I mentioned in the third letter, has a very choice collection, consisting chiefly of Italian pictures, most of which were purchased by the grandfather of the present earl, when he was ambassador at Florence. The rather hilly ground, richly wooded, gives in this county an agreeable diversity of prospects. The town of Hertford lies very picturesquely between hills of agreeable forms; and here and there I saw, at a distance, handsome country-seats, situated on eminences, to which my discreet, talkative attendant drew my attention, and told me the names of the owners. After walking through a part of the fine park, I advanced with some

confidence into the mansion, for, by the goodness of the Duke of Sutherland, I was provided by Lady Cowper with a letter to the housekeeper. This answered every expectation; for all the rooms in which the pictures are were opened to me, and I was then left to myself.

The glowing summer's sun had heated me exceedingly; but I was soon revived by the refreshing coolness of these fine apartments, in which the pictures are arranged with much taste. The drawing-room, especially, is one of those apartments which not only give great pleasure by their size, the convenience and elegance of the furniture, but likewise afford the most elevated gratification to the mind, by works of art of the noblest kind. This splendid apartment receives lights from three lanterns, and large windows at one of the ends; and the paintings of the Italian school are very well relieved by the purple silk hangings. I cannot refrain from again praising the refined taste of the English, who adorn their rooms, which are in daily use, in this manner, and thus experience, often from their youth, the silent and slow, but sure, influence of works of art. I passed here six happy hours in quiet solitude. The solemn silence was interrupted only by the humming of innumerable bees, which fluttered round the flowering plants which, in the greatest luxuriance, adorn the windows. It is only when so left to oneself, that, by degrees, penetrating into the spirit of works of art, one can discover all their peculiar beauties. But

when, as often happens in England, and, as I shall doubtless again experience, an impatient housekeeper rattles with her keys, one cannot of course be in the proper frame of mind, but must look at everything superficially, and with internal vexation. I will now endeavour to give you a notion of the finest of the works that I have seen here.

RAPHAEL.—1. The Virgin, seated on a stone bench, looking thoughtfully out of the picture, holds the Child on her left hand. The attitude of the Child, which, turning its head round, takes hold of its mother's neck, may be placed between the Madonna del Granduca, where it sits quietly on its mother's arm, and the Madonna Tempi, where she presses it fondly to her bosom. In other respects, likewise, this picture may be placed between these two. Though more lightly handled, it agrees with the former in the brilliancy and freshness of the general tone. The dream-like, highly interesting expression of the Virgin likewise recals the feeling of Perugino, while the forms, especially the eyes, with the arched lids, approach the greater beauty and purity which we find in the Madonna Tempi, and in the Canigiani Madonna at Munich. The hands of the Virgin are beautifully formed. In the drapery, again, we find the glowing red of the under garment, the dark blue of the mantle, with the green lining, in the style of Perugino. The landscape in the back-ground has in the middle distance a brownish green, and in the remoter parts a pale blue tone. This is probably the

oldest specimen of the lighter pictures in which glaze colours are used, a style which Raphael had adopted from Fra Bartolomeo. The figures are half the size of life; the Virgin a knee-piece. On panel, about 2 ft. 3 in. high, 1 ft. 6 in. wide. The state of preservation is excellent.

2. The Virgin looks with maternal tenderness at the Child, who, seated on a cushion on her knee, and taking hold of her boddice with the left hand, looks out of the picture with infantine joy. The back-ground consists of a blue sky. No other picture of Raphael approaches so nearly as this the Madonna from the house of Colonna in the Museum at Berlin. In both, the same feeling for beauty and gracefulness of attitude are combined with masterly freedom and spirited handling. Both pictures are evidently formed on the same model, and both have a slight tendency to affectation. If this censure concerns only the head of the Virgin in the Colonna Raphael, so in this picture it regards only the head of the Child, though not by any means to the degree which the otherwise excellent representation in Passavant's book would lead us to suppose. The expression of languishing in the eyes (the ὑγρον of the ancients), which is especially produced by the strong shadows under the lower eyelids, is particularly remarkable. The Virgin, on the contrary, calls to mind, by the pure noble expression, the Canigiani Madonna, and the one with the fan palm. If the feeling is perhaps less intense, the forms are more grandly conceived. This lovely picture, which with the exception of the left hand of the Virgin,

effaced by cleaning, and many cracks in the paint, is in an excellent state of preservation, differs from the Colonna Raphael, by a far more solid impasto, a much more careful modelling, and greater depth of the shadows, as well as by a more powerful, though much less clear and brilliant, general tone. The date MDVIII. on the hem of the stomacher, which is partly effaced, indicates the time when the picture was painted, and likewise the eminence to which Raphael had in some respects attained, shortly before the commencement of his grand career at Rome, on which he entered in the course of the same year. For it is to be observed that Raphael, during his Florentine period (from 1505 to 1508), had studiously kept two objects in view. In pictures like the preceding, and that from the Colonna Palace, he gave himself wholly up to the charm of graceful ideas, seen in nature, but more fixed in the fancy, so that there is no idea in them of a strict religious conception. Such a conception, united with an accurate study of nature in the details, decidedly predominates, on the contrary, in another series of pictures, of which I will mention here only the Madonna del Granduca, and the Entombment, in the Borghese Palace. But it is worthy of admiration what advantages he derived from the blending of the two tendencies, in his first fresco-paintings at Rome, the four allegorical figures of Theology, Poetry, Philosophy, and Jurisprudence, as well as the Disputa.

Fra Bartolomeo.—Here is the most beautiful picture that I am acquainted with, by this

friend of Raphael. The infant Christ, sitting on his mother's lap, has just given the Cross to the young St. John, who is standing by. Mary, in whose face, of the finest oval, and genuine virgin expression, the influence of Lionardo da Vinci is evident, looks upon St. John with tender compassion, while Christ beholds him with an expression of sorrow, as if both knew what sufferings St. John took up with this cross. In the averted profile of St. John, too, the feeling is painful; yet his left hand pointing to his breast indicates how willingly he receives the proffered Cross. This style of conception is strongly indicative of the enthusiastic melancholy tone of mind of the Friar. Joseph is sitting on Mary's left hand. The back-ground is a beautiful landscape, with a bright horizon, and a fan palm. This uncommonly refined grace in the leading lines of the composition induces me to conjecture that this picture was painted in those years in which he had so much intercourse with Raphael. The colouring is of extraordinary warmth and depth, even for the Friar; the execution of the details extremely careful in a delicately fused manner, and indicating in the sfumato the influence of Lionardo da Vinci. Unfortunately, the body and the right leg of St. John, and the left hand of the Virgin, are so effaced by cleaning, that the brown under-ground is visible. On panel, about 5 ft. high and 4 ft. wide.

ANDREA DEL SARTO.—1. His own portrait: standing behind a table, he looks up from a letter which he is engaged in writing. The conception

is extremely animated and noble, the tender melancholy expression wonderfully attractive, and the finely-drawn head very softly executed, in a deep, clear sfumato. Thus, the black of his dress, the shirt, the table-cover, with stripes of harmonious colours, the dark sap-green ground, are of extraordinary fulness and clearness. This picture ranks very high in all points, especially in the chiaro-scuro, and is, without doubt, one of the finest portraits of his later period.

2. The portrait of a Lady, of a middle age, with noble, dignified features; in a red dress, with a trimming of dark purple and gold; sitting behind a table, on which are the works of Petrarch, and another book: she holds an open music-book in her hand. On the cornice of the architecture in gold letters, '*Meliora latent,*' and on the edge of the table, '*Tu dea tu presens nostro succurre labori.*' The back-ground is a cool blue landscape, with a reddish horizon. The head, taken in a strong light, is finely modelled in the reddish lights and the greenish shadows of Andrea's later period. From unequal cleaning, the head now appears spotted, the neck and some other parts injured.

3. The portrait of a young Man in a black dress, with a round hat; the right hand in his bosom, and the left in his girdle. The ground a greyish-green. This nobly-conceived, harmonious, finely-modelled and drawn picture, is unfortunately much damaged, especially the hands.

4. Joseph making himself known to his brethren. A Predella; very spirited in the composition, and

with free, beautiful, but in some parts affected attitudes. This circumstance, and the too slender proportions, the small pointed feet, the slight treatment, indicate the later period of the master.

5 and 6. Two companion pieces, about a foot and a half square, contain very rich compositions from some legend with which I am unacquainted. One may perhaps be meant to represent St. Roque distributing money among the poor. Both are full of spirit and life, though not free from mannerism. In the brilliant, rather grey, colouring, they produce an effect resembling that of fresco painting.

Another bust of an oval shape, which represents Andrea, and is also ascribed to him, hangs much too high, but appeared to me to be too heavy in the tone and too deficient in spirit for him.

The portraits of Three Children, one of them in the cradle, said to be by TITIAN, is very clear, and promises much; but hangs too high to allow of a decision.

GIOVAN. BATISTA MORONI.—Portrait of a Man looking round, has the peculiar, fine, animated conception of this great portrait painter, as well as his clearness and delicacy of colouring. The ground is light grey.

A Cupid, here called ANNIBALE CARRACCI, has in the character, as well as in the brilliant colouring, so entirely the stamp of DOMENICHINO, that I cannot hesitate to ascribe it to him.

GUIDO RENI.—A Sybil, half-length, is distinguished by an elevation of feeling, delicacy of treatment, a harmony in the bright, clear, and

yet warm tone, above most of the other copies which are met with.

GUERCINO.—The Return of the Prodigal Son: figures the size of life; with more feeling in the heads than usual, and executed with particular care, in his powerful manner; but the shadows have turned dark.

SALVATOR ROSA.—1. A Sea Coast with high mountains, enlivened by fishermen, is, for its size, clearness, especially of the bright blue sea, and careful execution, one of his most considerable works.

2. Another large Landscape, with horsemen, is likewise carefully executed, but it wants keeping, because the fore-ground and middle distance have turned dark.

3 and 4. Two smaller rocky Landscapes, with Banditti, are remarkably spirited.

CARLO DOLCE.—1. The Nativity. It is well known that his richer compositions are rare. Here he has evidently attempted to imitate Correggio, and has, at least, attained great clearness. The delicate execution, and the effeminacy in the characters, recommend this picture, which is about 2 ft. 10 in. high, and 2 ft. 6 in. wide.

2. Christ asks the Cross of Joseph. Figures the size of life. This picture, too, is distinguished from others of the master by the agreeable composition and truth of feeling. The careful execution is combined with great clearness and warmth of colouring.

3. The portrait of his wife; half-length, with hands. More animated than might have been

expected from him; and hence, with the bright colouring and careful execution, very pleasing.

NICHOLAS POUSSIN.—The portrait of the celebrated Statuary Quesnoy, called Il Fiamingo, in an arm-chair. Poussin, it is well known, did not paint many portraits; and it was therefore interesting to me to see here a refined feeling of nature in the conception, a colouring of the flesh, pale indeed, but for him unusually clear, and a very felt execution. The hands are admirably drawn.

REMBRANDT.—1. The portrait of Marshal Turenne, galloping on a mettlesome grey horse with a richly-ornamented bridle. The vigorous full face is shaded by thick, dark-brown hair. The background represents a town, with a coach and some persons on foot. The spirited head is painted in a full, reddish tone; the whole picture treated with masterly breadth, in a deep but bright chiaro-scuro. The horse however is rather wooden. This picture, the size of life, struck me as very remarkable, it being the only equestrian portrait by Rembrandt with which I am acquainted. On canvas, 9 ft. 5 in. high, 5 ft. 10 in. wide.

2. The portrait of a young Man. Standing behind a table covered with a carpet, on which are two books, he is in the act of taking a red cap from a nail in the wall. Masterly painted in the golden, warm tone. Marked with the name and 1644.

The two last pictures are in my opinion not advantageously placed in the same room with those of the Italian school. Their removal would

heighten the harmony of the impression, and their great value would be still more apparent, if placed along with other works of the Flemish school.

VANDYCK.—The Family-picture of Duke John of Nassau. He and his consort are represented sitting in a magnificent vestibule; a son leans upon his mother; of three daughters who stand before them, the eldest has a rose. They are all richly and magnificently attired. A landscape forms the back-ground. This is one of the finest of Vandyck's large pictures. It is dated 1634, and painted in the warm, deep brown-reddish tone of the flesh, which he adopted at that time, and combines the elegance of his later pictures with a careful, delicately-fused execution. The duchess is coloured with great tenderness and the duke with much power; the children with a delightful clearness in the tone. On canvas, 9 ft. 6 in. high, 8 ft. 6 in. wide. In the year 1741, 5000 florins were paid for this picture at the Hague in the collection of Van Swieten. Now it would perhaps fetch thrice the sum in England. It is well known by Baron's engraving.

JAN BOTH.—A large Waterfall in a rocky landscape. A magnificent picture, in a warm evening light, but rather monotonous in the colour.

VAN SOMMER.—The portrait of the celebrated Lord Bacon of Verulam: half-length. The very sensible and intelligent countenance is painted with much clearness and care in a warm tone.

WILSON.—A Sunrise in a romantic country, with a rock crowned by a castle. This poetically-

composed and carefully-painted picture has unhappily turned very dark; so that, as often happens with pictures of the English school, it does not answer the expectations which are raised by the fine engraving.

The fine view into the park, in which, to the judiciously-employed advantages of the hilly ground and of the most luxuriant vegetation, the beauty of a large sheet of water is added, induced me, after I had finished my review, to take a walk into it. On this occasion I saw an oak which is celebrated in England for its size. Though I may perhaps have seen others equally large, I do not recollect any one which sends out such a forest of branches at every height in all directions. Even independently of the consideration how many generations of speaking man have passed away, who were refreshed under the shadow, and looked up to the head of such a mute giant, still flourishing in unimpaired vigour, such a sight always fills me with an elevated, solemn feeling; so that I can perfectly understand the religious veneration with which such trees were regarded by our primæval ancestors. What a contrast to this quiet, rural state of nature, when, a few hours afterwards, I found myself transported, as if by magic, into the noise and bustle of the immense city!

Before I leave London I must send you a little gleaning of various interesting things which I have seen within the last few weeks.

At length I have been able to see the celebrated Italian opera. Though the season is al-

ready far advanced, I found the large house, in which there is nothing remarkable, quite full. Bellini's "Puritani," this year the favourite opera, was performed. The subject is by no means happily chosen. The music, though not free from the empty and unmeaning manner of Bellini's earlier operas, manifested however here and there a certain endeavour to express the passions by the music, and likewise a more careful working up of the several musical subjects. It is true indeed that everything appeared in the most favourable light possible, by the most perfect execution that I have ever yet heard of any opera. Here one was not obliged, as is so often the case, patiently to bear entirely bad, or at least extremely indifferent, performance in most parts, in order to enjoy undisturbed the tolerable representation of the principal characters. All the parts were filled to equal perfection by the first Italian vocalists—Lablache, Tamburini, Rubini, Ivanhoff, and Giulietta Grisi; so that the impression remained throughout equally good and harmonious. Hence the *ensembles* in particular were satisfactory, and produced all the effect intended by the composer. Lablache in general opened his mouth no more than in speaking, and yet his noble voice was always perfectly heard; but when, in the more impassioned parts, he let it act in all its force, as in the celebrated duet of the two basses, in which Tamburini sang the second part, the hearer felt himself penetrated through and through by this torrent of melody. What an infinite pleasure

must it be to see a masterpiece of Glück or of Mozart in such perfection! Of these singers, however, only Lablache could be employed for such a purpose; for the others are wholly deficient in ability to conceive such classic music.

Accompanied by Mr. Murray, junior, I went to the Colosseum,—quite a plaything, such as is possible on this scale in London alone. On our entering the great building, which is situated in the Regent's Park, we were first introduced into a theatre, where a short piece was nearly finished. Scarcely had the curtain dropped, when a man, elegantly dressed, came forward with much gravity, in a kind of puppet-show box, and with great dexterity, performed various feats. He was succeeded by loud music. We ascended a staircase to a room, the upper half of one long side of which was open, and, on advancing, showed the prospect of a wild mountainous country. Between real rocks, crowned by real pines, real water rushed down, so that one might fancy oneself transported on a sudden to some scene in Switzerland. The largest of all the apartments, of a circular shape, was richly adorned with a considerable number of very well lighted sculptures, among which, a plaster cast of the colossal Flora Farnese had a fine effect. In the strangest and most disagreeable confusion, the busts of Pitt and other *modern* sculptures were indiscriminately mingled with the noblest forms of *antique* art, and powerfully excited the unpleasant feeling that everything has here entirely lost its original meaning and connection, and the noblest and the meanest

of the most different ages and nations have become an unmeaning toy. Round the circumference of this circle is a number of smaller apartments, through the further open wall of which, there is a view of various cities and countries of the world, executed in the manner of a diorama. Each of these small rooms is furnished with a table and chairs, so that you may take refreshments in them. Another long passage led to a mine. But I should never have done, were I to attempt to describe all the strange conceits which are here made use of to expel Ennui by surprising effects. In the day-time, a panorama of London may be seen in the same building.

Mr. Murray, junior, took me to see the church of St. Stephen, Wallbrook, in the heart of the city, built by Sir Christopher Wren. It is of moderate size, but its harmonious proportions, the lightness of the arcades, for his style of architecture, which approximates to the antique, and a cupola, the effect of which is very fine, entitle it to be considered as a very capital work, and give me a more favourable idea of the original power of invention of the architect than St. Paul's Cathedral, which, in the essential parts, is, in fact, an imitation of St. Peter's at Rome.

A few days ago I at length saw the interior of Whitehall, built by Inigo Jones, the exterior of which I commended in one of my early letters, as remarkably noble and grand in the forms and proportions. The interior of this great banqueting room, which is just now under repair, has likewise a very magnificent and striking effect.

The ceiling, divided into nine compartments, is decorated with so many oil paintings by Rubens. The largest, in the centre, of an oval form, contains the Apotheosis of King James I. On the two long sides of it are great friezes with genii, who load sheaves of corn, and fruits in carriages drawn by lions, bears, and rams. All the proportions are so colossal, that each of these boys measures nine feet. The other two pictures in the centre row represent King James as protector of Peace, and sitting on his throne, appointing Prince Charles as his successor. The four pictures at the sides of these contain allegorical representations of royal power and virtue. These paintings, executed in 1630, by commission from King Charles I., have by no means given me satisfaction. Independently of the inconvenience of looking at them, all large ceiling paintings have an oppressive, heavy, and, as ornaments to the architecture, unfavourable effect; for which reason, the refined judgment of the ancients never allowed of them, but was content with light decorations on a bright ground. Least of all are the colossal and heavy figures of Rubens adapted to such a purpose. Not to speak of the repulsive coldness of all allegories, the overcharging and clumsiness of those of Rubens are not calculated to make them attractive; and lastly, the character and reign of James I. could scarcely inspire him with any poetical enthusiasm. There is little doubt that the greater part was originally executed by the pupils of Rubens, as was subsequently the case with the series of the life of

Mary de' Medicis, in the Louvre: add to this, that these pictures have already undergone four restorations, the last of which was completed a short time ago, and now, as in fastening them again to the ceiling, they have been here and there drawn quite tight, the reflection and shining spots make it impossible to derive any pleasure from them.

I must add a few words respecting some pictures which enjoy in a greater or less degree a high reputation.

At Mr. Henry Leggatt's, in the city, I saw the copy of the *Belle Jardinière,* some years ago in the possession of Mr. William, an American, which created such a sensation in Paris, that even the celebrated painters Ingres and Gros did not hesitate to give an opinion in writing, in which they declared it to be an original by Raphael. Were this the case, the celebrated picture in the Louvre must be a copy; for there is no instance of Raphael's having painted duplicates of the same picture of the same size. Though I went to see this picture with the most favourable prepossession, because that at Paris had appeared to me to deviate in some parts from other pictures by Raphael, I cannot, after a very careful examination, by any means accede to the above opinion; but rather recognise in this London picture a very neat and pretty copy by an uncommonly able Flemish artist of the first half of the sixteenth century. The handling, compared with the picture at Paris, is tame, timid, and licked. This is especially striking in the hair;

the forms are not so well understood; for instance, the thumb of the Virgin's left hand and her ear are very poor. The tone of the flesh is more blooming; yet the shadows have not the grey tone which was peculiar to Raphael at that time, and the modelling is far weaker than in the other. The inscriptions RAPHA. LO. V. and MDVIII. on the hem of the garment of the Virgin, painted yellow, the impasto of which is bad and uncertain, are very suspicious. Of the other letters on the hem, the K, which the Italians do not use, indicates an Ultramontane origin. And that this origin is Flemish is proved by the landscape, which in the middle distance is of a cold verdigris colour, and in the back-ground of a cold greenish tone, and is adorned with pyramids, obelisks, and little temples, such as occur so commonly, and exclusively in Flemish pictures of the first half of the sixteenth century.

Mr. Nossoc, a surgeon, possesses a copy of the celebrated Holy Family in the Louvre, which Raphael presented to Francis I., and considers his likewise to be an original by Raphael. This picture, about a fourth part of the size of the original, is, however, nothing more than a copy, very carefully executed, and brilliant in the colouring, indeed, but licked and tame, which has much of the manner of Mignard, and certainly is of his time.

I have likewise met with three old, very remarkable copies of Raphael's Madonna, which bears the name of the Madonna di Casa Colonna, and which, being purchased of the Duchess of

Lanti, a descendant of that family, is now an ornament of our Museum. One, in the possession of Counsellor Swainston, came from the Aldobrandini Palace. It is very faithful in every part, and executed in the technical manner of the school; the shadows are browner and deeper than in the original, all the colours duller, the forms not so well understood. This is particularly apparent in the right hand of the Virgin. The second, in the possession of Mr. Emerson, the picture-dealer, has likewise great merit; yet the characters are not so true; the Child rather exaggerated; the mother rather too poor in the forms. In the trees of the landscape there are some variations. In the general tone it is nearer to the original than the preceding is. Both these are called originals by Raphael. The third copy, in the collection of Mr. Coesvelt, is rather a free imitation. The shape of the picture is circular, the landscape different. It is ascribed to Fra Bartolomeo, but the heads and characters are too common for him, the painting too coarse, the tone too heavy a brown. All these three pictures are on panel.

Copies of all the paintings in the *inner side* of the celebrated altar at Ghent, by the two brothers, Hubert and Jan van Eyck, of which we have six of the original doors in the Berlin Museum. This copy, painted on canvas, formerly in the chapel of the Senate-house at Ghent, was sold by the French in 1796 to Mr. Hisette, of whom it was purchased by the present possessor, Mr. Aders. It did not answer the high expecta-

tions which many descriptions had led me to form of it. Most of the characters are failures; the principal tone is cool, weak, and dull; the flesh uniformly reddish. The indifferent impasto and the poor treatment indicate a pretty late date in the sixteenth century. The upper row, with figures, as large as life, of God the Father, the Virgin Mary, John the Baptist, the angels singing and playing on musical instruments, and Adam and Eve, is, however, more forcible and satisfactory than the lower row with the small figures—the Raising of Lazarus, the Combatants (*Streiter*) of Christ, the Just Judge, and the holy hermits and pilgrims. As the panels of the original, and of the copy by Michael Coxie, are dispersed in different places, this copy is still very valuable, because it alone affords a complete view of this, the richest and most profound composition which these great artists produced.

With the exception of this copy and a few other pictures, the collection of Mr. Aders was disposed of by a public sale during my stay; and I mention only one small altar-piece, 2 ft. 1 in. high, 2 ft. 9 in. wide, well drawn, which was said to be a work of Margaret van Eyck, sister of these artists. The centre picture represents the Virgin with the Child in her lap, surrounded by St. Catherine, three other female saints, and angels; the doors, St. John the Baptist, and St. John the Evangelist. But, not to speak of the improbability that this artist, surrounded by the pictures of her brothers, who so successfully aimed at variety and beauty in the heads, should

have been contented with such uniformly ugly faces, the whole style of the execution shows that it is of the second half of the fifteenth century, and of the school of Brabant. Thus, for instance, the things which are of gold, a fountain, a statue, the cup of St. John, are painted dark brown, and only the lights heightened with yellow colour, a manner which seems to have been first employed by Quintyn Matsys. I am, however, very far from denying this fine picture the praise of poetical conception, gracefulness in the attitudes, extraordinary force and fulness of the colours, with extremely careful and masterly execution. The heads in the centre picture are unfortunately rather effaced by cleaning.

Lastly, I cannot wholly pass over in silence a little picture in the same collection, $6\frac{3}{4}$ in. high, and $8\frac{1}{2}$ in. wide. It represents the Virgin and Child, surrounded by architecture, where the seven joys of the Virgin Mary are represented in relief, and is the *ne plus ultra* of delicacy and precision, that I have seen in the whole course of my life, of miniature painting in oil, and is of the highest importance as a proof of the perfection of the technical skill of the school of Van Eyck. The character of the Virgin, the treatment of her crown, and of the architecture, so entirely agrees with the authenticated pictures of Jan van Eyck, that I cannot assign it to any other master. It is here assigned to Memling.*

But I have really had the good fortune to see

* I learn that this jewel has been added to the collection of Samuel Rogers, Esq.

one of the richest and most beautiful works of this great master. It is the small travelling altar of the Emperor Charles V., which, up to the time of the French Revolution, was in the cathedral of Bruges, whence it was obtained by purchase by Viscount d'Armagnac, a French General, and has lately been sent to M. Berthon, a French painter residing here, to be sold. It consists of a triptychon, or three pictures of equal size, of which the two outer ones may be folded together over the centre one. They are semicircular at the top, each 2 ft. 1 in. high, 1 ft. 4 in. wide. All three are in honour of the Virgin, and represent her sorrows and her joys in historical succession. On the right hand picture Mary, in a Gothic edifice, and under a large canopy of purple stuff, with a golden pattern, worships the new-born Infant; opposite to her, supported on a staff, Joseph asleep, surprisingly like that in the Birth of Christ by Memling, in the Berlin Museum; above is an angel in a blue garment, holding a crown and a label with the following inscription: *Mulier hæc fuit probatissima munda ab omni labe, ideo accipiet coronam vitæ.* Ex. Jac. I. Round this principal picture, a border is painted in imitation of a chamfer, of brown wood, in which, under rich Gothic corbels, are the following representations, most elegantly painted in black and white. On the right hand, at the top, the Annunciation, the Visitation, the Birth of Christ, with Joseph wondering at it. Quite at the bottom, on a slender pillar, under an elegant Gothic canopy, St. Peter. On the left hand,

opposite the latter, St. Luke; over him the Adoration of the Shepherds, the Wise Men's Offering; and quite at the top the Presentation in the Temple. In the centre picture the Virgin kisses the dead Christ stretched on her lap, whose head is supported by Joseph of Arimathea, weeping. On her right hand is St. John, anxiously taking hold of her shoulder. The body of Christ, according to the manner of the school, is stiff and lean, the countenance not beautiful, but the expression of grief extremely powerful. Above is an angel in a purple garment, on which is the following inscription: *Mulier hæc fuit fidelissima in Christi dolore, ideo date ei Coronam Vitæ. Ex Apocal. II. C.* There is a view through an arch with Gothic ornaments; in front the cross; further back a cheerful landscape with buildings. On a similar border, and ranged in a similar manner, at the top, Christ with Mary, Christ taking leave of her bearing the Cross, St. John the Evangelist. On the left hand below, St. Matthew; over that the Elevation of the Cross, Longinus opening the side of Christ, and the Entombment. On the left hand picture, Christ, who is risen, appears to Mary, kneeling on a footstool in her chamber, who, overcome by surprise and joy, bursts into tears. Above is an angel in a blue garment holding a crown, and a label with the following inscription: *Mulier hæc perseveravit vincens omnia, ideo data est ei Corona. Ex Apocal. VI. C.* The border contains above, the Virgin visited by the three other Marys, who bring her the intelligence of the Resurrection of Christ, the Ascension of

Christ, the Descent of the Holy Ghost; below, St. Mark. On the left hand below, St. Paul, over him Mary, to whom an angel presents before her death the palm of victory; the death of Mary, with St. John on his knees, blessing her, in the presence of Christ and of the ten other apostles; and lastly, Mary borne aloft in a cloth by two angels, irradiated by the Holy Ghost, and crowned by God the Father. Among these small pictures there are some excellent compositions; the execution of all the parts, for instance, the little spirited heads, is admirable. Of the six single apostles, St. John, St. Matthew, St. Mark, and St. Paul, are distinguished by slender proportions and the noble cast of the drapery. The whole very nearly resembles the above-mentioned altar by Memling in the Berlin Museum; but is warmer in the colouring. The shadows of the draperies are in some places hatched. It is in the best possible state of preservation. Unfortunately the demand of 3000*l.* sterling for this jewel is so extravagant, that no offer even has been made for it.

Lastly, I must mention, of several excellent pictures which I saw at Mr. Peacock's, a picture-dealer, the portrait of a Catherine Hoogract, by Rembrandt. It is a knee-piece, taken in full light, most charmingly true to nature, and in a bright but full golden tone, most exquisitely finished in all the details. Besides Rembrandt's name, it is marked with the date 1657. You will receive my next letter from some other part of England.

LETTER XXIV.

Excursion to Stratton, the Seat of Sir Thomas Baring—Rich Collection of Pictures of the Italian and Spanish Schools—The House and Park—Mr. Collins, the Painter—On the Introduction of Works of Art into Churches—Winchester Cathedral—Salisbury Cathedral—Earl Radnor's Collection of Pictures at Longford Castle—A capital Picture by Hans Holbein.

Salisbury, August 27.

After having, by reference to Passavant, and by the advice of Mr. William Woodborn, who is well acquainted with the collections in the English country-seats, maturely considered the plan of my journey, I at length left London on the 24th. Resolving to visit first the south-west part of the country, I set out at eight o'clock in the morning by the Winchester coach, to visit Stratton, the seat of Sir Thomas Baring. I had again taken my place on the outside, because there, besides the lower fare, I should have the advantage of a free prospect of the country and a greater variety of company. But in order to be able to bid defiance to the changes of the weather, to which I should be exposed there, I had provided myself with a waterproof cape. I was glad that the goodness of my defensive armour was put to severe proof at the outset. The oppressive heat had caused magnificent thunder-clouds to be piled upon one another in

grand masses directly before us. They remained for a long time unmoved in battle array, but suddenly broke up with all their forces, veiled in a few moments the serene sky in midnight darkness, and with rapidly-succeeding flashes of lightning; accompanied by violent, long-rolling claps of thunder, discharged such torrents of water as I have very seldom seen. Yet all this fury was expended in vain to penetrate through my armour, which opposed such effectual resistance, that not the least trace of moisture penetrated; so that I quite enjoyed myself at being so well off in the midst of all this commotion. The counties of Surrey and Hampshire, through which the road leads, have a very uniform appearance; nay, we passed through tracts of heath and woods of pines —a very uncommon circumstance in England, which is so well cultivated.

Being provided with a letter from Mr. Baring in London, son of Sir Thomas, I was very kindly received at Stratton, where I arrived at about three o'clock. The exterior of this country-seat, which is built in the Italian style, from a plan of Mr. Dance the architect, is very elegant and pleasing; but the staircase, and the whole of the internal arrangements, are so happily proportioned and so admirably connected together, that it combines in an extraordinary degree elegance and convenience. The chief ornament however consists in the paintings, of which above a hundred, principally of the Italian school, are distributed with taste in the several apartments. Sir Thomas let me take a cursory view of them, and

then conducted me into the gardens and plantations and the adjoining park, in which a long avenue of the noblest old trees particularly pleased me. At dinner, to which even here in the country we did not sit down till seven o'clock, I met, besides the family, Mr. Collins, the painter, a very agreeable man, and a highly-respected clergyman, both from London. The simple, unpretending, and yet polished style which prevails in this house soon made me feel quite at ease.

At table, the conversation turned on the mode of treating religious subjects in works of art, and the propriety of admitting such works into the churches. The clergyman was very decidedly opposed to both, and gave it as his opinion that art usually excited only unworthy ideas of such subjects. I would very willingly have broken a lance with the reverend gentleman upon this head; but as I proceed as awkwardly with the English as an old horse in broken ground, I merely said that I could not find that Raphael, in his celebrated cartoons, excited an unworthy idea of the apostles. Satisfied that my opponent did not venture to deny this, I left the further defence of religious art to Mr. Collins, who conducted it with zeal, and was seconded by Sir Thomas, who is however very strict in his religious opinions. But as a kind of satisfaction, I will at least communicate to you some of the suppressed observations which occurred to me on this occasion.

It is one of the favourite common-places, that the Protestants, by their religious doctrines, are

excluded from the exercise of the fine arts on religious subjects. If this were really the case, they would labour under a great disadvantage; for the arts, far from desecrating religion, afford one of the most important means of exciting a religious feeling in the largest circles, and in the most worthy, impressive, and intelligible manner. Now, as all genuine art effects such an excitement by means of a dignified representation of religious subjects, it likewise exercises a very general and powerful influence in awakening and cultivating the sense of beauty, which slumbers in every human bosom, and thus contributes most decisively, in various respects, to the intellectual improvement and ennobling of the human race. But artists of the Protestant religion would labour under particular disadvantage if this assertion were correct; for they would then be excluded from the sphere in which, both in antiquity and in the middle ages, art has achieved its highest triumphs. But in order to prove this pretended incapacity of the Protestants for religious art, it must be shown that their religious creed offers no subjects capable of exciting enthusiasm in an artist. Yet, as the whole contents of the Holy Scriptures are objects of their belief, as well as of that of the Papists, such a proof would not be easy, unless we should assume that the worship of the Virgin Mary and the legends of the saints were the only subjects calculated to inspire the enthusiasm required for the production of works of art, which the most zealous Papist would hesitate to affirm. Besides, experience shows that

the rich treasure of the Word of God, which is accessible to everybody among the Protestants, and has thus become the property of all, has been in other arts a source of the most lively and profound inspiration, and has called into existence works of the highest importance, and of decided originality. I need only to mention, in music, Sebastian Bach and Handel; in poetry, Paul Gerhard and Milton, whose works breathe a truly evangelical inspiration. Why then should the Protestants be denied the expression of their religious feelings in the plastic arts alone? In proof of this, the circumstance is usually alleged, that in the three centuries since the Reformation, the Protestants have not produced in the fine arts any important works of a religious character. This fact is however, in my opinion, the necessary consequence of very different causes. First of all, I mention the general decay of the capacity for receiving intellectual instruction by means of the eye, which took place towards the middle of the sixteenth century, when, by the general diffusion of the art of printing, the facility of receiving instruction by language, as the organ of the understanding, had become accessible to everybody in a degree before unheard of. This was a chief reason why, even in those countries which retained the Roman Catholic religion, art lost in its religious productions its great importance, its ancient holiness and simplicity of feeling. The Protestants, at the time of the Reformation, perceiving that the Papists, in the performance of their religious devotions before the pictures, too

often took the image of the Deity for the Deity himself, and thus had relapsed into the idolatry which the Christians so much abhorred in the Heathens, naturally conceived a violent dislike to all pictures in churches, which long hindered their admission. Nay, this dislike still subsists in some places, and nowhere perhaps with more obstinacy than here in England, because the Established Church, in consequence of the repeated changes, struggles, and dangers through which it passed, from Henry VIII. to James II., more than in any other Protestant country, has become in all its parts stiff and immovable. Thus, West, the painter, a man of a very religious turn of mind, was not listened to by the clergy, when he offered to adorn the naked dead walls of St. Paul's Cathedral, gratis, with paintings of religious subjects. The opposition of the clergyman was therefore by no means unexpected, or surprising to me. But if this objection may have gradually disappeared in many other places, yet the irreligious and frivolous mode of thinking, which, after the second half of the seventeenth century, had spread itself from France over all Europe, was everywhere an obstacle to the flourishing of religious art. At length however, since, in the last ten years of the eighteenth century, together with the new epoch in the history of the world, another race, more vigorous and healthy both in mind and body, has arisen, there has been awakened, at least in Germany, with the feeling of the need of religion, a desire of an external means of imbibing it: that is to say, of

religious art. Now, the artists who since that time have endeavoured to meet this intellectual want of the age belong as well to the Protestant as to the Roman Catholic Church. Nay, the spirit and the tone of feeling manifested in the religious pictures of both are nearly of equal excellence, and prove that both possess the talent pretty nearly in an equal degree. Even in the whole manner of conception, these works display a remarkable affinity, the result of the intellectual education and knowledge of the world, which is now common to the members of all religious denominations. For the Roman Catholic painters of our times are as remote from being Papists, in the spirit of those of the fifteenth century as the Protestants are from that of their fellow-believers of the sixteenth century. If therefore many, originally Protestant, artists have embraced the Popish religion, in order to paint better pictures on religious subjects, they were in my opinion in error. It is to be hoped that in Germany this new union of religion with the arts, that is, with the beautiful, will be more and more confirmed and extended. But in England also this must in time be the case, since here too the great importance of the fine arts begins to be more and more understood. When however it has come so far that art has become in general an intellectual want of the nation, this feeling must not be refused nourishment where it may find the most elevated and worthy gratification; namely, in the church.

Before we retired to rest, the whole company

went to the library, where the servants also assemble to join in family worship. Sir Thomas, in a plain and unaffected manner, read a chapter from the Bible, which was succeeded by a prayer. With thoughts collected, and directed in spirit to Him from whom all proceeds, to whom every well regulated mind endeavours to return, each of us retired to his room.

On the following morning I began early to examine the pictures. I must, however, pass over many that are very pretty and pleasing, and mention only those which particularly interested me. Sir Thomas formerly possessed a very choice collection of pictures of the Dutch school, which, however, as I have already observed, he sold to King George IV., and has since formed his present collection, consisting chiefly of pictures of the several schools of Italy.

The Florentine school is here worthily represented in its highest perfection by a masterpiece of Sebastian del Piombo, in which the spirit of Michael Angelo is most happily combined with his own admirable manner of painting. The Virgin, with the very lively Child of noble forms in her lap, which points to St. John the Baptist, here represented as a youth, on the left, lays her hand upon the shoulder of the donor, who is worshipping; a fine manly portrait, with an expression of deep devotion. On the right hand is Joseph sleeping. In the treatment and in the tone this picture has a strong resemblance with the Raising of Lazarus, and was certainly painted

about the same time. A knee-piece; figures the size of life.

VASARI.—Two pictures, St. Mark and St. Luke, the Evangelist, the size of life, are extremely well executed and well coloured pictures; the designs of which are, however, borrowed from his master, Michael Angelo. Thus, St. Mark is taken from the old Sibylla Persica, in the Sicilian chapel.

The Roman school has lost its brightest gem. This was a Holy Family by Raphael, resembling in the composition the Madonna della Sedia, formerly in the Escurial, for which Sir Thomas had paid 4000*l.*, but was afterwards induced to sell it for 5000*l.* to the present King of Bavaria, in whose private collection it now is. An engraving by Toschi, after another copy in the Royal Collection at Turin, has lately made this composition more generally known.

Of RAPHAEL'S celebrated Vision of Ezekiel, Sir Thomas possesses the well-known copy from the Orleans Gallery. It is probably but seldom that so grand a form has been included in so small a space as this: God the Father, borne in sublime majesty, by the emblems of the four Evangelists. I confess, however, that, with other friends of art, I do not hesitate to prefer the copy in the Pitti Palace to this. However careful the execution, however powerful the colouring of the principal group, I still find the forms less refined and understood; especially the left foot of the large angel appears too clumsy. The cold grey tone of the clouds, the indistinctness of the small figures on

the earth, and the pale green tone of the landscape, are likewise unpleasant.

There is likewise, by RAPHAEL, the portrait of a young Man, said to be Lorenzo de Medici; a very spirited picture, in a reddish-brown tone. But, for Raphael, it seems to me defective in the drawing, especially of the right eye; at all events, however, it is an excellent work of a scholar.

GIULO ROMANO.—The Virgin and Child. A knee-piece; has, in the bright masses of light of the drapery, something of the appearance of a fresco; but in the tone of feeling, appears to me rather like a work of PERIN DEL VAGA.

There are here some very valuable pictures of the Venetian school.

GIOVANNI BELLINI.—The Virgin, with the Child on her lap, appears, so far as the height at which it hangs allows me to judge, to be a remarkably good copy of a composition which is frequently met with.

PALMER VECCHIO.—The Virgin and Child in a landscape, with Joseph, Mary Magdalene, and St. Catherine, is a beautiful work of this master, of his middle period, painted in a remarkably warm golden tone.

GIORGIONE.—Salome, with the head of St. John the Baptist, behind her a maid; in elevation and beauty of the heads, worthy of him, but unhappily rendered tame and dull by the wretched stippling of an Italian restorer.

TITIAN.—1. In a large splendid landscape, with rocks of singular forms, the Virgin is sitting with the Child, with the infant St. John with the

Lamb, and Antonius the abbot, who is coloured in tints as glowing, as the children are, for Titian, less vividly coloured. Further back is Joseph with the ass. In this picture, which is 6 ft. high, and 8 ft. wide, the landscape is the principal object.

2. Portrait of a Man, a front view, and a knee-piece, has in the reddish-brown tone, as well as in the conception, more of Pordenone.

GIACOMO BASSANO. — A landscape worthy of Titian, with Men and Cattle; less exaggerated in the tone than usual with him, and in very good chiaro-scuro.

PAUL VERONESE. — 1. The Baptism of Christ. Very clear, in his less esteemed reddish tone. 2. Portrait of a Man; a knee-piece full of life; but uncommonly reddish in the tone of the flesh.

Among the pictures of the Lombard school, the following are worthy of mention :—

CORREGGIO.—The Virgin and Child, with two female Saints; the characters are very delicate; unfortunately, it is much damaged. So far as this state allows a judgment, it appears to be an early work of Parmegiano.

PARMEGIANO.—The Virgin and Child, with St. John as a child, Joseph, Elizabeth, and an angel. A large picture. The attitudes of the children are disagreeable in the leading lines; the heads more insignificant, the colouring more dull, than in other pictures of this master, who is always spirited and full of talent, though too much of a mannerist.

SCHIDONE.—Though he did not flourish till the

time of the Carracci, he endeavoured, like the preceding, to imitate Correggio. Thus, in this small Repose in Egypt, he has attained a great glow in the chiaro-scuro; but, as is mostly the case, there is no depth of thought, and the attitude of the Child is unpleasant.

There are also valuable pictures of the Carracci or Eclectic school.

By the head of this school, Lodovico Carracci, I mention a Bathsheba. In the elegant forms, the graceful attitude, the imitation of Correggio prevails. The tone is rather dark. The figures are half the size of life.

Annibale Carracci.—1. Christ bearing the Cross, and Veronica. In the expression of the heads, there is the most extraordinary elevation, for him; the tone is unusually dark. 2. A Landscape of moderate size, in which Satyrs carry off Nymphs. Spirited in the design and execution, but turned rather dark.

Domenichino.—1. A pretty large Landscape; equally pleasing by the blue mountains in the distance, the cool pure water in the middle distance, and the beautiful composition of the finding of Moses. The fore-ground is rather dark. 2. Another Landscape, on the contrary, is in a remarkably clear full tone. It represents a wide plain, on which a waterfall and building, with their beautiful leading lines, which so happily interrupt the forms of nature, are chiefly noticed.

Guido Reni.—An Ecce Homo, of a noble, though rather weak character; very delicately and carefully executed in a harmonious silvery

tone. 2. St. Cecilia, a knee-piece. Elegant in the forms, and particularly clear in the tone, and carefully finished. In both respects, strongly calling to mind the picture, "Drawing and Painting," in the Louvre.

GUERCINO.—The Virgin and Child, and two Angels playing on musical instruments. Of great effect, through the contrast of warm lights and dark shadows, and more carefully executed than most of his works.

GRIMALDI.—Two rich, poetical Landscapes, in the taste of his master, Annibale Carracci.

PIETRO FRANCESCO MOLA.—1. St. Mary Magdalene in the Desert, with two angels, is poetical in the composition, and combines great force, with a clearness not usual with him. 2. A Landscape, with a Shepherd playing on the shawm; of a pleasing idyllic character, but hangs too high.

CARLO DOLCE.—1. St. Mary Magdalene contemplating a skull; half-length. The features are delicate, the colouring warm and blooming, the execution fused like enamel, the shadows very dark. 2. The Mater Dolorosa, uncommonly noble, and grave in character and expression, the eyes cast down, the hands folded; most delicately finished. 3. The Virgin, otherwise surrounded with profound darkness, receives light from the new-born Child, which she contemplates with reverence. The most delicate miniature in oil. The Child is unfortunately injured by cleaning.

There are two remarkable works of the school of the *Naturalists* (see Note, Vol. II., p. 156), at the head of whom was Michael Angelo da Carravaggio.

RIBERA, called IL SPAGNOLETTO.—The Virgin with the Child, whose hand a female saint kisses; Joseph, and Saint Anna. Very characteristic of the manner of this school, which contented itself with masterly imitations of nature as it happened to present itself, without the slightest regard to the intellectual meaning of the subject. You fancy that you see here, not the holy, but a very common, nay, rather vulgar family. In the careful execution, in clearness and warmth of colouring, to be compared to the celebrated Adoration of the Shepherds in the Louvre.

GUISEPPE CRESPI, called IL SPAGNUOLO.—An Italian Peasant Girl. Here, where nothing more was required than a faithful adherence to the natural object, this manner appears on its most favourable side. The attitude is graceful, the figure, with the exception of the rather thick calves, noble, the execution in a clear, silvery tone, very delicate.

The three great Landscape painters, who were contemporaries at Rome, are worthily represented.

CLAUDE LORRAINE.—1. A Sunset, marked 1674, consequently of his latest period. A small picture, the composition of which is beautiful; but the reddish tone of the sky rather exaggerated. The companion, Morning, differs so much in the treatment, that I cannot think it is by the hand of Claude. 2. Moderate mountains rise round a piece of inland water. This picture has, in the design and colouring, much of Paul Bril; the cattle are certainly in the taste of Claude. If it is by him, it is probably of his earlier period,

which is new to me, in which P. Bril was his model. 3. A very great contrast to this is offered by his last large picture, formerly obtained by Mr. Ottley from the Colonna Palace; the figures in which are Eneas shooting at a Stag, and some of his companions. In the leading lines of the landscape, in the cool, bluish, general tone of the early morning, we still recognise the great master. The cold green of the trees, the slight treatment, manifest, however, a great falling off. Lastly, the figures are as stiff and disproportioned to the landscape, as if the hand of a child had put them in.

Gaspar Poussin.—1. A poetical Landscape, very clear in the tone, in the whole taste of which, especially the architecture and the sky, we recognise the influence of his master, Nicholas Poussin, who has inserted the very spirited figures. 2. In a richly-wooded, beautiful mountainous country, Thisbe at the dawn of day finds her Pyramus killed. The great freshness of the verdure, the coolness of the morning, are very attractive. 3. A melancholy woody tract, with a still, dark piece of water; in his most elevated taste, though rather dark. All the three pictures are of considerable size.

Salvator Rosa.—A place on the Sea-side; of a very fantastic character; with striking effect of light and shade. A rich picture, painted with masterly boldness; about 4 ft. high, and 6 ft. wide. 2. St. John preaching in the Wilderness. A rich and spirited composition. 3. Two Banditti in a rocky place.

Of the Spanish school, I mention the following pictures :—

Morales.—Christ bearing the Cross. Very noble in expression, but very grey in the colouring, and certainly of his later period. The pointed forms of the face remind one of Tintoretto.

Velasquez.—Portrait of a Spanish General; a whole-length, the size of life. The back-ground a landscape. The noble, unaffected, animated conception, the excellent impasto, the spirited execution, the colouring, which is not, as in other pictures by Velasquez, cool reddish or pale, but of a warm golden tone, show a portrait painter of the first rank in all his perfection.

Murillo.—The Madonna on the Crescent, in glory, in a white garment, over which a blue mantle falls. The form and the features are much more noble than usual, and it is painted in a delicate silvery tone. Below are angels, with roses, lilies, and palms, painted more in a golden tone. 2. The Assumption of the Virgin. A small picture of an octagonal form. The composition is rich, there is more feeling in the leading lines than usual, and the finishing is more careful, but the lights are less clear, and the shadows black. 3. The Holy Family; Joseph at the carpenter's bench; in the air three angels. The delicate execution, the clear, powerful colouring, render this a very pleasing cabinet picture. 4. A Shepherd's Boy crowned with ivy, who laughs at the tones of his flute. The expression of faunlike archness in the eye and mouth is incomparable; the warm reddish colouring extremely

clear. Half-length. 5. A young Girl, with ordinary features, lifts up her veil. Tenderly warm in the tone, and in the clearness of the chiaroscuro like a Flemish picture, but the impasto is not so strong as usual. The forehead and the right cheek have unfortunately suffered some injury.

Of the French school I have only two pictures to mention :—

NICHOLAS POUSSIN.—A large Landscape with a waterfall; in the most noble highly poetical taste.

PHILIP DE CHAMPAGNE.—Though by birth a Fleming, he belongs entirely to the French school. Thus, in the picture here, Theseus finding his father's sword, he has very happily imitated the manner of Nicholas Poussin, with the advantage of the clear glowing colouring, which Champagne had as a Flemish artist.

Sir Thomas has still some very good pictures of the Flemish school.

I was much interested by a small picture, erroneously ascribed to ALBERT DURER, of St. Jerome in his study, the architecture of which is Gothic. The Saint, seen in profile, sitting in the middle distance, is looking for a passage in a book. In the back-ground is his library; in the fore-ground a partridge and a peacock. All the parts, the conception, the folds of the drapery, the masterly sharpness of the execution, like the most delicate miniature in oil, the full brownish colouring, and the deep tone of two views of a landscape through the window and door, induce me positively to recognise it as a most admirable little picture by JAN VAN EYCK. I hoped to find some explanation

on a little cartilla; but what appeared to be an inscription, was only unmeaning strokes. It seemed to me that I had somewhere or other read an ancient description of this little picture.* It is now very dirty, and would gain much by careful cleaning.

JOAN MABUSE.—The Virgin and Child under a Gothic canopy very richly carved, surrounded by six angels, one of whom offers a flower to the Child; the others play on musical instruments. About 1 ft. high, 7 ft. wide (?). Far less mannered than usual, and most admirable in the masterly modelling, miniature-like execution of all the parts.

RUBENS.—1. In a mountainous landscape, Phi-

* To my great joy this conjecture has been confirmed. In the notices relative to the arts by an anonymous writer, of the first half of the sixteenth century, which Morelli published at Bassano in the year 1800, there is at page 74 the following account of the little picture then in the possession of Antonio Pasqualino at Venice:—"*El quadretto del S' Jeronimo che nel Studio legge in abito Cardinalesco, alcuni credono che el sii stato de mano de Antonello da-Messina: ma li più, e più verisimilmente l'attribuiscono a Gianes* (so this writer calls Jan Van Eyck); *ovvero al Memelin pitter antico Ponentino: e cussi mostra quella maniera, benchè il vollo é finito alla Italiana, sicchè pare de man de' Jacometto. Li edificii sone alla Ponentina* (that is Gothic), *el paesetto e naturale minuto e finito, e se vede oltra una finestra, e oltra la porta del studio, e pur fugge; e tutta l'opera per sottilità, colori, desegno, forza e rilevo è perfetta. Ivi sono ritratti uno pavone un cotorno e un bacil da barbiero espressamente. Nel scabello viè finta una letterina attacata aperta, che pare contener el nome del maestro; e nondimeno, se si riguarda sottilmente appresso, non contiene lettera alcuna, ma è tutta finta. Altri credono che la figura sii stata rifatta da Jacometto Veneziano.*" —Thus it appears that this little picture was even then supposed by many to be a work of Jan van Eyck, which makes what I have conjectured more probable.

lemon and Baucis, under the protection of Jupiter and Mercury, see how the impious offenders are exterminated by a fearful inundation in the midst of a terrible storm. This scene of terror is represented with all the wild energy of Rubens' fancy; the effect of the great masses of light and shade is very striking. 4 ft. 6 in. high, 6 ft. 4 in. wide. The heavy tone of the shadows indicates that it is a copy—a very successful one indeed, and perhaps executed under the painter's own eye; for the original, which is a little larger, is at the Imperial Gallery at Vienna. 2. Cadmus and Minerva look on while the men who have arisen from the sowing of the Dragon's teeth fight and destroy each other. A very spirited sketch. 10¼ in. high, 1 ft. 4½ in. wide.

VANDYCK.—Cæsar Alexander Scaglia, one of the Spanish ambassadors at the congress for concluding the Peace of Westphalia: whole-length, size of life. He is dressed in black, and rests with his right arm on the pedestal of a pillar. 6 ft. 5 in. high, 3 ft. 11 in. wide. The sensible features of the rather pale countenance are most agreeably true to nature, and the whole picture, carried through in a subdued silvery tone, is extremely elegant even for Vandyck.

REMBRANDT.—A repetition, very much in the spirit and manner of this master, of the Wise Men's Offering, now in the king's private collection, with many variations.

G. LAIRESSE.—Laban shows to Jacob his two daughters Leah and Rachel. A capital picture of this master, whose manner is usually so frosty

and academic. The fine, rich, warm landscape is peculiarly pleasing.

Of the English school there are some pictures which formed part of the Shakspeare Gallery:—

OPIE.—1. Lady Grey petitions King Edward IV. for the restoration of the property of her deceased husband. Of great power in the colouring, but feeble in the drawing. This lady Grey is so far from handsome, that she would hardly have gained the king's heart. ("King Henry VI.," 3rd Part, Act III., Scene 2.) Antonius swears to the King of Sicily to expose his Child. ("Winter's Tale," Act II., Scene 3.) Antonius is a noble, chivalrous figure; the whole scene very dramatic, the colouring very warm, the effect striking. The colours are as thick as if they had been laid on with a trowel. This thickness is shown by the breadth of the cracks which cover the picture. What most surprised me however was, that the colour has in several places become soft, and has run down in large drops, like rosin from the trees.

NORTHCOTE.—1. The last Scene of Romeo and Juliet. Likewise of great effect, but with too little regard for leading lines; the features and expression of Juliet too unmeaning and general. Friar Lawrence is the artist's own portrait. 2. Richard of York's Visit to old Mortimer in Prison. There is greater truth and individuality in the heads than is found in the other pictures, and the colours in better preservation. ("Henry VI.," 1st Part, Act II., Scene 3.)

PETERS.—Falstaff in the Buck-basket, from the

"Merry Wives of Windsor;" and Beatrice, from "Much Ado about Nothing," are far more affected and distorted in the heads and far looser in the painting.

We see in all these pictures that Sir Joshua Reynolds was their common model in colouring. Though the figures are the size of life, the pictures are nothing better than conversation-pieces, or scenes of familiar life, in the manner of scene-painting. Sir Thomas has therefore very judiciously kept them apart from the other paintings, and happily employed them to decorate the staircase.

In conclusion, I mention a capital picture by LOUTHERBURG, a painter from Strasburg, who practised his art with great success in England at the latter end of the last century. It represents the Fire of London in the year 1666. The flames are reflected in the Thames; London Bridge is in the forè-ground. The effect of the whole is extraordinary; the various distress of individuals, great numbers of whom are endeavouring to escape in boats, is expressed with much animation. It is marked 1797.

After I had ended my studies, I meant to take leave of Sir Thomas in the afternoon; but he urged me with so much kindness to remain for the night, that I could not with propriety refuse. Yesterday morning he caused me to be driven in a very elegant open carriage to Winchester, eight miles distant, where I wished to see the celebrated cathedral. This is a very important edifice, both for its extent and style of architec-

ture. The middle, where the two arms of the cross meet, the clumsy tower over it, as well as the arms themselves, are in the style which I call the Roman, because, like the Roman language, it has been fashioned from antique Roman elements by the Teutonic nations, conformably to their own manner and purposes. In this style, only the circular arch is employed. The monuments of this style, up to the Norman Conquest—that is, to the year 1066, which are distinguished by clumsy, heavy proportions and rude workmanship, are called in England "Anglo-Saxon." The buildings of a later date, which are distinguished by more slender proportions and sharper and better workmanship, are here called Norman. The above-mentioned parts are of this later form. In the choir there appear traces of the style called in Germany the "Pre-Gothic," where the progressive slenderness of the forms, the occasional appearance of the pointed arch, prepares for the development of the Gothic style. In England this form is reckoned to belong to the late Norman. Lastly, the nave is in the perfect Gothic style of the fourteenth century; and the beautiful vaulted roof, with its ribs spread out like a fan, shows how early this form was employed in England, which was subsequently accompanied with such rich ornamental work. The effect of the interior, which is of very considerable length, is extremely fine and striking.

The oldest of the numerous monuments, which give to this cathedral a very rich and picturesque appearance, is a font, seemingly of basalt, which

rests on four short pillars, one of which is a little twisted. The very rude workmanship of the bas-relief, from the legend of a saint—the extremely short proportions of the figures—the faces with the thick noses, which exactly correspond with the miniatures in MSS. of the ninth century—induce me to conjecture that this monument may be, at the latest, of the commencement of the tenth century.

In a large space behind the choir there are two important sepulchral monuments, with Gothic canopies of elegant open work. One is that of Cardinal Beaufort, whose ambition and folly Shakspeare, in his "Henry VI.," has painted with such overpowering truth. He is represented lying at full length in his cardinal's robes.

An alabaster monument of Bishop Wickenham is distinguished by good workmanship. Even to the hands and face, all is painted, which however has no bad effect.

In the recesses of the outside of the wall which incloses the choir, there are two recumbent statues, which are disgustingly represented as half skeletons. One is that of Bishop Gardiner, the bloody persecutor of the Protestants in the time of Queen Mary, a chair belonging to whom is likewise preserved here.

The stalls are of fine carved work, and a new episcopal chair is very properly executed in the same style.

Besides the cathedral, I also visited the college, a learned institution for the education of 200 scholars: a very noble establishment, the

principal buildings of which are of the fourteenth century. The chapel is very large and of good proportions. The painted glass windows are for the most part modern. A court-yard surrounded with cloisters, in the middle of which is a small Gothic building in the form of a chapel, has a very fine effect. Some old statues, though rudely executed, are in a very good style.

On the same day I travelled four-and-twenty miles, to Salisbury, and hastened from the inn to see the cathedral, which is considered one of the finest in England. The effect of this building, which stands in a large churchyard with fine old trees and the richest verdure, is in fact very grand, noble, and picturesque; the uniformity of the design has an especially good effect, because the whole church was built in the pure Gothic style, between the years 1220 and 1258. The slender spire rises like an arrow from the centre of the cross into the air. Before it begins to run to a point it has windows, which give it a lighter appearance, and at the base are elegant crocketed pinnacles. The spire itself is not pierced like that of the Cathedral of Freiburg in the Breisgau, but only divided by three girths. The façade is not striking: nay, some arches, half furnished with windows, half blind, indicate a certain unskilfulness in the plan. The choir is divided into four rectangular portions, each narrower and lower than the preceding, which give it a rather mean appearance. Other projecting and receding parts likewise interrupt too much the simplicity of the lines. In many parts remains of the Roman style

may still be seen—for instance, in the arrangement of the lower row of windows, where the centre one of three is always higher than the other two, and in the ornament of the zigzag, which many members have. The articulation of the proper Gothic style is not fully developed; so that the exterior—for instance, the frames of the windows—appears mean and poor. The capital of a column too, which is formed by a number of horizontal stripes, which are lengthened as they rise and project one beyond the other, is not happily invented, and is too frequently repeated. The interior of the church, consisting of three aisles, has a very beautiful, but not so grand an effect as that of the Cathedral of Winchester. Under the windows of the nave runs a fret-work cornice, the arches of which indicate, in the broad and heavy proportions, the Roman style. The four pillars on which the tower rests are proportionably very slender; the lower part, where the choir ends, is borne by very slender and elegant pillars. On a continued base between the pillars which connect the nave with the aisles, there are here and there very ancient monuments, as recumbent figures; among which I noticed as particularly simple and dignified those of two knights of the name of Longsword, father and son, and of two bishops of the twelfth century.

There is also no want of monuments of a later date. One of the most important is that of an earl of Hertford, who died in 1621. It is executed in white marble in the Italian style, which appears quite out of its place here.

Three monuments by Flaxman, two of which are in the Gothic taste, prove that he was superior to most English sculptors in knowledge of the architectonic style. There is nothing extraordinary in the design; but the workmanship is good, and there is real feeling in the heads.

Some painted windows, executed by Flemish artists, are of very great beauty; they were brought from Dijon during the French Revolution. Here and there more modern work is mixed with them. A large painting on glass, by Egginton, representing the Resurrection, after a design by Sir Joshua Reynolds, affords, in the extravagantly dramatic composition, a melancholy proof how much the correct feeling for this kind of art was lost, and the heavy brown colouring shows how low the mechanical execution had sunk towards the end of the last century.

The church is joined by cloisters, which, with their richly-adorned Gothic arches, are certainly some of the most beautiful in the world. The chapter-house is however still more important. It is an octagonal Gothic building of the fourteenth century, with eight large windows, in the centre of which a slender pillar rises, and, spreading like a palm, supports the whole. The lightness and elegance of the effect is wonderful. A series of bas-reliefs, beginning with the Creation of the World, and ending with the History of Joseph, is unfortunately damaged. Yet still we may recognise the very good, nay, free attitudes and the correct style of sculpture in the treatment of the alto-relievo.

This morning, at half-past eight o'clock, I set out, in the finest weather, for Longford Castle, the seat of the Earl of Radnor, three miles from this city. The mansion, situated in a fine park, was built in the year 1591 by a Marchioness of Northampton, a lady at the court of Queen Elizabeth, in the unusual form of a triangle: three round towers, with broad battlements at the corners, give it the appearance of an old knight's castle. I had in vain requested Lord Radnor, through Mr. Rogers, for an order to his people to allow me to study his pictures at my leisure. Accordingly, when I requested the steward to admit me, I was flatly refused. Fortunately, Mr. Pusey, M.P., with whom I had become acquainted in Berlin, and who has taken every opportunity to oblige me, had given me a letter to Lady Radnor, by which, though she was not there, I at least obtained so much, that I was hastily driven through the collection. As, under such circumstances, there was no such thing as taking any notes, with the pictures before me, I must be content with telling you some particulars from memory, which can neither be so accurate nor so complete as the collection deserves; for besides being perhaps the most important in England for pictures by Holbein, it contains works by Titian, Claude, N. Poussin, and Velasquez, worthy to adorn the first gallery in the world. The principal pictures are on the first floor, in a long saloon and two adjoining apartments.

Hans Holbein.—1. The portrait of Erasmus.

The name of Hans Holbein and the date MDXXIII. are on a book. The shortness of the time would not allow me to read a Latin inscription. From Dr. Mead's Collection. Of all the portraits of Erasmus by Holbein, this, which is rather below the size of life, is the most spirited and true to nature, and probably one of those which Erasmus sent to Sir Thomas More before Holbein's journey to England. It is painted in the bright, yellowish, yet clear tone of the flesh, which Holbein had adopted from his father.

2. The portrait of the celebrated traveller, Peter Aegydius, is the companion. When Holbein came to England, in 1526, Erasmus gave him a letter of recommendation to this friend, who lived at Antwerp; and it is very probable that Holbein painted this picture while he stopped at Antwerp on this journey. There is much animation and some archness in the countenance. The tone and treatment are very much the same as in the portrait of Erasmus.

3. Two male portraits, full-length figures, the size of life; in one picture, about 8 ft. high, and 9 ft. wide. On one side of a table, in the centre, stands a man of high rank, with a short beard, in a short pelisse with red sleeves. On the richly-ornamented sheath of a dagger, by his side, is inscribed *Etatis* 29; to a gold chain hangs a medal, on which St. Michael is represented. On the other side of the table, upon which there are geometrical instruments, is a man of learning in a long garment of a dark colour. Upon a book which he holds in his hands, stands *Etatis* 25 or

26; for I could not accurately distinguish the second figure, which is in shadow. An open music-book contains a very legible German text. On a bench are some wind instruments and a globe. I do not know on what ground these two portraits are here called two Ambassadors. The picture, however, is the most important of all that I have yet seen in England by Holbein. The flesh is still painted in the warm yellowish-brown tone, which characterises Holbein's second period. Judging by the thorough execution of all the parts, and a certain freedom in the attiudes, I should fix the date of it at 1529, or, at the latest, 1530.* The ornaments are tastefully painted in gold; the impasto admirable.

4. Dr. Luther, half-length. There is no ground whatever for giving it this name. The refined feeling for nature, so peculiar to Holbein, is here combined with a certain nobleness in the conception and drawing, which is particularly striking in the hands. The flesh is in a warm, brownish tone; an inscription contains only a Latin sentence.

5. Anthony Derry, Chamberlain and favourite of Henry VIII., less precise in the forms, but remarkably brilliant in the colouring.

6. Œcolampadius, a man of remarkably ugly features, and very red complexion. It hangs too high to admit of a positive opinion, but I much doubt its being by Holbein.

* I heard afterwards that the date is marked upon it. It is, however, no wonder that it escaped me, chased as I was through the rooms.

7. King Edward VI.; too poor a production for Holbein, which, besides, is much damaged.

ALBERT DURER.—A Heavenly Conversation, as it is called, or the Virgin and Child on the throne, surrounded by male and female saints. DURER is quite out of the question here; it is a later, but very excellent picture by HERRY DE BLES, called CIVETTA. This master, on whose historical pictures, sometimes MABUSE, sometimes LUCAS VAN LEYDEN, had great influence, was one of the first in the Netherlands who painted landscapes as a distinct class. He followed the manner of PATENIER, who was rather older.

TITIAN.—1. The portrait of a Knight; a whole figure, the size of life, with his helmet by his side. The drawing of the head and hands is particularly severe, and the whole most carefully executed in a full, warm, golden tone.

2. Cæsar Borgia, half-length. A sensible, but most perfidious countenance, admirably painted; the hands are damaged.

3. A male portrait, with a piece of sculpture, appears to me to be rather a choice portrait by TINTORETTO.

4. Violante, daughter of Palma Vecchio; a good old repetition of the admirable portrait by PARIS BORDONE, the original of which is now in a private collection at Vienna.

SEBASTIAN DEL PIOMBO.—St. Sebastian, after a design of Michael Angelo. Most carefully executed, in very clear colouring. In the background, rocks and ruins of singular forms.

A female portrait, here ascribed to Raphael,

and called his mistress, has nothing to do with this master, nor with the Fornarina, but has a certain severity in the character. It appears to me to be likewise an excellent work of SEBASTIAN DEL PIOMBO.

GUIDO RENI.—A Magdalene, with features of extraordinary beauty, painted with great clearness.

CARLO DOLCE.—His own very carefully executed portrait. He holds another in his hand, where he appears in profile.

CLAUDE LORRAINE.—1. A Sea-port at Sunrise, with the landing of Æneas in Latium. The morning freshness of nature is here referred to the beginning of the Roman Empire.

2. The Companion. A Sun-set, with antique ruins, and an aqueduct. The sinking sun is here applied to the fall of the Roman Empire; its beams illumine only the remains of departed splendour. These are two large, masterly pictures of the time of the transition from the middle to the later period, in which, therefore, a more accurate making out of the details, with great depth and fulness of colour, is combined with softness of gradations, and a wonderful general keeping. The morning has been engraved by Mason, and the evening by Woollett.

GASPAR POUSSIN.—Two small, but very pretty Landscapes.

SALVATOR ROSA.—A Sea-coast; remarkable for clearness and careful execution.

VELASQUEZ.—1. Portrait of Adrian Pulido Pareja. In energy of conception, masterly bold-

ness, and yet careful execution, and admirable keeping, a portrait of the first rank.

2. His own portrait, a bust, truly Spanish in the character and the painting, but of a heavy brown in the general tone; and if by Velasquez, probably of an early date.

MURILLO.—Two figures as large as life, in a landscape. The impasto very solid, and the tone warm.

N. POUSSIN.—1. The Departure of the Children of Israel from Egypt. A rich and successful composition, of extraordinary power and clearness of tone, and very careful execution.

2. Worshipping the Golden Calf. The companion; likewise full of happy attitudes, and in other respects not inferior to the preceding. Both the pictures of extraordinary dimensions, and yet, with figures of that size in which Poussin was the happiest, are capital works of his best period, to which very few of the great number of Poussin's pictures in the Louvre are equal.

RUBENS.—A large landscape of the desolate tract in which the Escurial is situated. Though carefully and admirably painted, this is not the proper original of this view, which is so often met with, which is said to be at the Earl of Egremont's at Petworth.

2. Venus with her Nymphs, returning from the chase. An uncommonly spirited sketch for a large picture. Formerly in the Orleans Gallery. Two other excellent sketches by Rubens, the Duke of Alba on horseback, and the portrait of a son of Rubens, which are stated to be in the posses-

sion of Lord Radnor, either escaped me in the great hurry, or are not at Longford Castle.

J. Wynants.—1. A Hilly Country, with trees and farm-houses. On a winding road, many spirited figures by Adrian Van de Velde. Marked 1662. In size and keeping, as well as in the tone, and the numerous finely-finished details, this is one of the choicest pictures of the master.

2. A smaller and very delicate landscape, likewise with figures, by A. Van de Velde.

William Van de Velde.—1. A moderately agitated Sea, with many vessels, among which a yacht is the most striking.

2. View of the Dutch Coast in a brisk gale. A yacht is just entering the harbour, a frigate lies at anchor. A rich and choice picture.

I likewise saw here some good pictures by Pietro da Cortona, and respectable portraits by Federigo Zucchero, Cornelius Jansen, Michael Mireveldt, and Dobson.

Lastly, there is here a truly magnificent specimen of sculpture in iron, in which art the city of Augsburg was particularly distinguished in the sixteenth century. It is an arm-chair which the city of Augsburg presented to the Emperor Rudolph II., and is accordingly adorned with small statues and reliefs, representing many events from the flight of Æneas, and the history of the Roman Emperors, to Rudolph II. On the back is the dream of Nebuchadnessar, with the large picture which stands before him, and Daniel, who interprets the dream. In one corner of it is engraved,

Thomas Ruker fecit, 1574. It is very remarkable that nothing more of this eminent man is known to Paul Van Stetten, a great writer on the artists of Augsburg. On the conquest of part of Prague, the Swedes carried off this chair from the cabinet of curiosities. After being long in the possession of a noble family in Sweden, it was brought, in the second half of the eighteenth century, to England, by Gustavus Brander, an Englishman of Swedish descent, who sold it to the father of the present Lord Radnor. It is the richest and most tasteful work of the kind that I am acquainted with.

After I had noted these recollections on paper, I again visited the beautiful Cathedral, and then sauntered in all directions through the moderately large city. Behind high walls is a large ancient building called the College of Matrons. The city consists chiefly of low, inconsiderable brick houses, and most of the streets are very narrow, yet almost all have flag pavements for foot-passengers.

LETTER XXV.

Collection of Antiques and Paintings at Wilton House, the Seat of the Earl of Pembroke—Capital Family Picture by Vandyck—The Garden, with Architecture by Holbein—Journey by way of Chippenham to Bowood, the Seat of the Marquis of Lansdowne—Picture by Raphael—Walk in the Garden—Corsham House, the Seat of Paul Methuen, Esq.—Rich Collection of Paintings of all Schools—Other Seats in Wiltshire.

Bath, August 31.

THE number of beautiful and interesting objects which I have seen in the few days since my last letter is very great; I will endeavour to give you a concise view of them in the order of time.

On the 28th I drove from Salisbury to Wilton House, the seat of the Earl of Pembroke, three miles from that city. This estate was for several centuries an abbey, which, at the dissolution of the monasteries, was given by Henry VIII. to Sir William Herbert, the first Earl of Pembroke. He was a friend of the fine arts, and engaged Holbein to design a plan for the palace which he built at Wilton. A part of it being subsequently burnt, the Earl of Pembroke caused the portion which had been destroyed to be rebuilt by Inigo Jones in his style. He was a great patron of Vandyck, and laid the foundation of the collection of paintings. When I got to the door I

sent in a letter from Lord Howe to Lord Herbert, a near relation of the family, which obtained for me the kindest reception. The Countess of Pembroke, a daughter of Count Woronzow, with two of her daughters, very pleasing young ladies, received me at breakfast, at which she invited me to take a part. After she had herself conducted me into the several apartments, which contain the numerous treasures of art in this palace, she said, "Now I will leave you alone; for I know very well that nothing is more unpleasant than to be obliged to join in conversation, when engaged in study. When you have done, however, I shall be glad to hear your observations on the principal works." If I had before been able to appreciate the refined manners, and still more the good sense, which appeared in the Countess' conversation, I was especially sensible of the rare tact of this last expression. I accordingly began, in the most easy state of mind, to look around me. On entering the hall, you are received as is but reasonable, by family trophies; various suits of armour are very tastefully arranged upon the walls, which William Earl of Pembroke took from French knights in the battle of St. Quentin, in 1557. The most distinguished among them are that of Duke Anne de Montmorency, Constable of France, whom he made prisoner on that occasion, and that of the Earl of Pembroke himself, which he wore in the same battle. It is very rich, and elegantly decorated with golden ornaments. From this hall you enter a stately and very light corridor, which

runs round all the four sides of the court-yard, so that the doors of the apartments open into it. You fancy yourself at once transported to Italy, for the large collection of monuments of antique sculpture, 179 in number, is arranged in this gallery with very great attention to picturesque and pleasing effect. This whole arrangement was not completed till the fourth side was added by the present Earl, of whose happy and great improvements of Wilton House the Countess spoke with great praise. Mr. Westmacott, the statuary, directed the arranging of the whole. The proper founder of the collection was Thomas Earl of Pembroke. In the year 1678 he purchased the antiques that remained in the house of the celebrated friend of the arts, Thomas Earl of Arundel, in London. Subsequently, when the very rich collection of antiquities of the Giustiniani family were sold, he, after Cardinal Albani, was one of the principal purchasers. He also obtained many of the antiques of Cardinal Mazarin; and lastly, some busts from the Valetta Gallery at Naples. It may be supposed, that among so great a number, there are many of less importance and badly repaired; and especially the names given to many busts appear now to be arbitrary and untenable, after a critical examination of the Iconographies of Visconti. I must therefore confine myself to the consideration of those which, in an inspection of several hours, appeared to me particularly remarkable.

A round marble altar of Bacchus. Upon it, in

relief, is the bearded Bacchus, holding in one hand the thyrsus, and in the other a drinking vessel. At each side is a Bacchante in old-fashioned pinched draperies, in which, however, there are some traces of freedom. This is still more the case in the noble beautiful countenances, and most of all in a panther behind Bacchus, the attitude of which is very spirited. The figures in mezzo-relievo, about 1 ft. 10 in. high, are of very slender proportions. According to all appearance, this is a work in the Hieratic style; that is to say, in the style which, long after art had become quite free, was retained on many occasions from religious considerations. The ground-work has been repaired. Towards the upper edge, the following inscription, in old Greek characters, runs round the altar:—Μέλπομεν: Διόνυσον: ἀγλαόμορφον: βακχεύτορα: ξανθοκαρένον. The genuineness of this inscription, in which, instead of ω and η, ο and ε are used, has been before doubted, and it appears also to Boeckh (Corpus, inscription, tom. i. p. 54) to be not free from suspicion.

On the altar stands a cineral urn, of compact limestone, adorned above and below with a kind of fluting, in the middle with a very flat relief, of slight workmanship. It represents Apollo, to whom a genius brings an offering, and behind him another figure. All agree in the attitudes with the ancient reliefs of this subject, of which there is one in the Berlin Museum. Here, however, everything, the attitudes, the draperies, is

treated with great freedom and beauty. In the upper corner, behind the genius, is a small recumbent figure, in the usual position of Jupiter.

The Gods summoned by Vulcan to see Venus and Mars taken in the net, a relief, of an oval shape, is a very good and spirited work of the Cinquecento. (No. 23.)

Bas-relief.—On the right hand, Jupiter enthroned, with the eagle on his outstretched left hand; before him a kind of small altar, in the form of the foot of a candelabrum. Opposite him a naked youth putting his hands into a vessel shaped like a kettle, which is supported on a stand with three long feet, of a simple elegant form. Before him, in the manner in which the oxen draw the plough (*βουστροφηδόν*), the inscription—Μάνθεος Αἴθου εὐχαριστεῖ Διὶ ἐπὶ νίκῃ πενταθλου παιδός, that is, Mantheos, the son of Athos, brings to Jupiter an offering (that is, this relief) for the victory in the fivefold combat of the boys—that is, in leaping, throwing the discus, running, wrestling, and boxing. The genuineness of this inscription has been disputed by Maffei. Ottfried Müller, on the contrary, thinks it genuine. Boeckh (Loc. Cit. p. 50, &c.) refutes indeed Maffei's arguments, but leaves the matter undecided, on account of the unusal sense in which the word εὐχαριστεῖ is used. At all events the marble dust in the letters, and in the outlines of the figures, shows that they have both been re-touched in later times. The extremely low relief is in a very good style; the forms and countenances very

strongly call to mind the old pictures on vases, so that the work might be supposed to be very ancient. From the character of the inscription, however, as Müller and Boeckh show, the work must be later than the hundredth Olympiad—that is, after the year 350 before the birth of Christ, and proves to how late a period this old-fashioned style was retained in monuments of this kind. According to Boeckh, Mantheos had probably gained the victory in the Nemean games, dedicated to Jupiter.

The reliefs on the front of a large sarcophagus with three events from the story of Meleager. 1. Meleager kills his mother's brother. 2. The mother, in order to avenge the death of her brother, throws into the flames the billet of wood, to the preservation of which the Fates have attached the life of Meleager. 3. The Death of Meleager, and Atalanta mourning. The fine designs of the thirteen figures indicate a Greek model; the workmanship itself is indifferent. (No. 61.)

Silenus, sitting crouched down, drinks out of a Cantharus. The workmanship is rude, but the design extremely original and spirited. (No. 62.)

A Cippus, about three feet high, with four figures in a square hollow, the two larger of which give each other the hand, taking leave. Between them, upon a pillar, is a genius with a lyre, above which is a laurel wreath. Near one of them is the head of a horse; a smaller figure before the pillar, and another in the corner, on the right, in a contemplative attitude. All the figures are

very noble and simple in the attitudes. Over the hollow the following inscription, which appears to be genuine:—ὁ δήμος Διονύσιον Διονυσιοῦ τοῦ Μειτροδωρεῦ; that is, "the people to Dionysius, the son of Dionysius, the son of Meitrodorus."

A small altar, on the four sides of which are Jupiter, Minerva, Pan, and a fourth divinity, which, as it is placed, cannot be seen, are represented in relief, in the severe ancient Greek style. The epidermis is unfortunately much damaged. (No. 113.)

The bust of a rather aged Faun, of coarse workmanship but very good character. The tip of the nose is wanting. (No. 114.) A relief with Tritons and Nereids, of bold spirited design. (No. 115.) Statue of a female seated. Of refined taste in the drapery, and good and careful workmanship. (No. 117.)

A complete sarcophagus, adorned on three sides, and on the lid, with reliefs. The front contains representations from the story of Ceres and Bacchus, which, on account of many particulars, are interesting to the antiquary. On each of the ends are two griffins with a tripod, and on the lid, the four seasons are represented. The workmanship is indifferent, and of a late period. A Greek inscription is as follows:—ΘΘ. Κ. ΑΥΡΗΛΙΩ. ΕΙΠΑΦΡΟΔΕΙΤΩ ΣΥΛΛΕΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ; that is, "dedicated to the infernal gods, to Aurelius Epaphroditus, her husband, by Antonia Valeria." According to Montfaucon, this sarcophagus was found near Athens by travellers, who intended

to present it to Cardinal Richelieu. His death taking place in the mean time, it is said to have come first into the possession of the Rostains family, and subsequently into that of Mr. Foucoult. (No. 137.)

A female bust, called Marcia Ottacilia, though of rather late date, of fine, elegant workmanship. (No. 150.)

The statue of a young Faun, who eagerly looks round, is very original in the design, and of excellent and delicate execution. At page 49 of Kennedy's* book there is an engraving of it. (No. 151.)

Of a copy of the well-known Cupid bending his bow, only the torso is antique; but the execution of it is very soft and delicate.

A bust, with a short beard, called Lucan, is, in my opinon, a highly-finished work of the time of Adrian, and in an excellent state of preservation. A print of it is in Kennedy's book, page 65. (No 158.)

The bust of Lucilla, daughter of Antonius, wife of Lucius Verus, of very pleasing features, and refined feeling of nature in the admirable workmanship. I am not able to decide on the correctness of the name. The same may be said of the bust of Julia Mœsa, grandmother of Heliogabulus and Alexander Severus, of very excellent workmanship. The nose is new.

A very large sarcophagus, in which the death of the family of Niobe is represented in very high

* A description of the antiquities and curiosities in Wilton House, 1 vol. quarto, 1769. A very defective work.

relief, in twenty figures. The arbitrary arrangement, wholly deficient in style, indicates a late period; but very beautiful attitudes have been retained from preceding models; and the workmanship is careful. It is restored in many parts. (No. 163.)

A well-executed draped female statue, called Sabina; the head, however, does not seem to belong to it. (No. 164.)

The Family of Niobe; above them, Apollo and Diana. A very elegant bas-relief of the Cinquecento, which strongly resembles the works of the able Florentine sculptor, Benedetto da Rovezzano, who, it is well known, was for a time in England. (No. 171.)

Diana with a Stag; a pretty bas-relief, in the taste of Jean Goujon, the greatest French sculptor of the sixteenth century, probably refers to the celebrated Diana de Poitiers, mistress of King Henry II. of France.

The colossal statue of a Bacchus. The character of the head is very noble and delicate; the workmanship of the torso admirable. In my opinion an excellent work of the first century of the Christian era. The nose, as well as the arms and legs, are restored.

The statue of the elder Faustina in Greek marble. In the design, as well as in the drapery, this statue, the workmanship of which is most excellent, has much resemblance with the statue of Pudicitia in the Gallery of Antiques at Dresden. I give no opinion of the name assigned to it. The nose and chin are new.

A colossal male statue, clothed in the manner of Jupiter, so that the upper half of the body remains uncovered. The youthful head has in the cast of the hair much of a Bacchus, and likewise in the features, which, however, have also some resemblance with the Apollo. He holds a cornucopiæ with fruits, grapes, and ears of corn. This is the most important statue with which I am acquainted of the Roman god Vertumnus dispensing the blessings of Autumn. The manner in which the forms of the body are conceived, as well as the whole very careful treatment, indicate the first century of the Christian era.

The colossal statue of a Hercules, the head of which is very noble; but the nose, the mouth, the beard, and almost the whole body, the forms of which are extravagantly prominent and clumsy, are new.

An alto-relievo, executed in mosaic, thirteen feet high, and sixteen wide, which came from the Arundelian Collection, is very remarkable. Hercules, represented as young, and without any beard, reposes unclothed, except by the chlamys, which is thrown over his left arm, upon the stump of a tree, on which the lion's skin is spread. His right hand, which hangs down, touches the club standing near him, and in his left hand he holds his quiver by a band. His hair is adorned with a golden bandeau. Round the branch of a tree, with four golden fruits, which rises behind him, a large serpent is entwined, the tail of which appears under the lion's skin. The eyes of Hercules are turned upon a female figure opposite

him, without doubt one of the daughters of the Hesperides, who, holding in her left hand a branch, with three similar fruits, and her right hand very gracefully raised towards her face, looks at him with interest. Over a tunic of a bright blue colour she wears a peplos of the colour of red porphyry. The proportions, attitude, design, and treatment of the relief are admirable; the pieces of mosaic, which are about two lines square, are pressed into a white mass at such distances, that the interstices filled with this mass form a white net over the whole. The eyeballs are indicated by stripes of a black stone. I know of no other work of antiquity of this kind, neither can this method of employing mosaic be termed happy; the conception, however, is so noble and simple, that I should not like to question its antique origin. (Represent. in Kennedy, page 20.)

In conclusion, I must mention a cinereal urn in one of the apartments, on which is executed in relief, in slight work, the figure of a woman weeping, of extraordinary beauty and energy of design.

I will commence my observations on the pictures, which are hung in a suite of rooms, with an antique painting, on which the Divinities, Minerva, Hercules, Diana, Apollo, Ceres, Vertumnus, and Juno are represented. Notwithstanding the great rudeness of the treatment, and the deep brown of the tone, it is well worthy of notice, on account of the broad handling, which was peculiar to the ancient painters.

I examined with much interest the celebrated Diptychon of King Richard II. Each of the two tablets of which it is formed is 1 ft. 9 in. high, 1 ft. 4½ in. wide. On the one at the right stands the Virgin, holding on her arm the Infant, which is in the act of blessing, and partly wrapped in a golden drapery. She is surrounded by many angels clothed in blue, and crowned with white roses, having on their left shoulder a recumbent stag, the arms of the king. On the other tablet is King Richard in profile, kneeling, and with folded hands, having on a golden mantle with similar recumbent stags. Behind him stand his three patron saints, St. John the Baptist with the Lamb, King Edward the Confessor with a ring, and King Edmund with an arrow. The ground is golden. As the king, in whose features is something very characteristic, here appears very young, it has with justice been concluded that the picture was probably painted soon after his accession, in 1377. But if Horace Walpole meant to deduce from this conclusion that oil painting was anterior to its discovery by Jan Van Eyck, about the year 1414, this only proves that he did not well understand the practical part of painting; for the first glance tells everybody who is acquainted with the Italian distemper paintings that it is executed in that manner. It likewise agrees so fully in the degree of improvement, and in the conception, with the works of contemporary Tuscan masters, of Arcagnuolo (commonly called Orcagna), of Taddeo di Bartolo, with the miniatures of Don

Silvestro Camaldolense, that it is without doubt by a very able Italian painter, who probably lived at the court of King Richard II., in the same manner as, in the thirteenth century, a painter from Florence, named William, was in the service of King Henry III. The finishing is as delicate as a miniature; the heads, in the partially-opened eyes, have something of the type of Giotto. In the drapery of the Virgin there is the Gothic sweep of the lines, which was lost in Italy at the end of the fourteenth century. The extremities are still weak and lean. This very remarkable and admirably-preserved relic was given, as Vanderdoort tells us, to King Charles I. by Sir James Palmer, who had it from Lord Jennings. From the detailed description by Vanderdoort, it appears that it was at that time still folded together as a Diptychon, and that on the outside of the upper tablet were the arms of Edward the Confessor. Even at that time it was engraved by Hollar, with the denomination *Tabula antiqua*, and dedicated to the king. King James II. afterwards made a present of it to Lord Castlemaine, when he went as ambassador to Rome, and after his death it was purchased by Thomas Earl of Pembroke.

Andrea Mantegna.—Judith going to put the head of Holofernes into a sack, which an old maid-servant holds. In the back-ground of the tent is seen the bed, and, very judiciously, but little of the body. The features of Judith, as well as the attitude, are very noble and graceful. The execution is very careful; yet a certain hard-

ness, and a too evident imitation of antique sculptures, show that it is of the earlier period of the master. It is probably, without doubt, the picture which, according to Vander Doort's account, Charles I. possessed as a Raphael, and exchanged with the Earl of Pembroke for a picture by Parmegiano.

Balthasar Peruzzi.—The Birth of the Virgin. In my opinion, a very pretty little picture by Garofalo.

Penni, called il Fattore.—The pleasing, frequently occurring composition of Raphael, in which Mary stoops to the Child, who is playing with the lamb, Joseph being behind her. A small picture painted in the ancient manner.

Parmegiano.—Ceres, a genuine picture; but disagreeable from the affected attitude.

Federigo Zucchero.—Francis II. and Charles IX., kings of France. Small whole-length figures. Marked, 1559 and 1560. Very elegant little pictures, which resemble similar ones by Janet.

Schidone.—The Virgin and Child, and Joseph. A very warmly-coloured picture.

Salvator Rosa. — A small Waterfall. Spirited.

The three pictures ascribed to Raphael are very indifferent performances, which merit no further mention.

The chief strength of the collection consists of works of the German and Flemish schools, to which I now proceed.

Jarfnus.—The Dead Christ mourned by his friends; a rich composition, very carefully exe-

cuted; in both respects, the great influence of the school of Van Eyck is evident. Three larger pictures, by the same master, in the Berlin Museum (Nos. 173, 183, and 184, third division), from a church in the town of Soest in Westphalia, make it probable that he lived there, in the second half of the fifteenth century.

LUCAS VAN LEYDEN.—Men and Women assembled round a card-table; half-figures. Though the rude mark of his name is by a later hand, this picture is, however, one of the very rare genuine works of this master; the heads are very animated and spirited; the execution in his style, yellowish in the lights, and brownish in the shadows, is admirable. It has unfortunately lost something by cleaning.

MABUSE.—A copy of the three Children of Henry VII., the original of which is at Hampton Court, is so good, that it is perhaps a repetition by the master himself. It is marked, 1495.

HANS HOLBEIN.—1. The Father of Sir Thomas More; half-length. A serious, dignified character is here represented, with all the simple truth to nature peculiar to Holbein. The hands are excellent. From the yellowish tone of the lights and the brownish tone of the shadows, this picture may have been painted in the year 1526, soon after the artist's arrival in England, when he was chiefly employed by Sir Thomas More.

2. William, the first Earl of Pembroke, standing; whole-length, the size of life. This indifferent and coarse picture is either, what is most probable, not at all by Holbein, or it has been

painted over, so as to be wholly unworthy of him. How could Holbein ever paint such miserable hands as in this picture?

3. King Edward VI., with a flower in his hand; a knee-piece. Marked, E. VI. R., and Hans Holbein, P. Though it is so much damaged, that no opinion can be formed of it, it seems very doubtful whether it ever was an original by Holbein.

4. Lord Cromwell. A drawing in black and white chalk, which I did not see.

RUBENS.—1. The Assumption of the Virgin, surrounded by Cherubins, and borne aloft by nine angels. 1 ft. 1 in. high, 9½ in. wide. This small picture, painted for Lord Arundel, was afterwards executed by Rubens on a large scale, for a church in Antwerp.

2. A beautiful Landscape at sunset.

3. Christ and St. John as children, with a lamb; beside them, a little girl and an angel. A beautiful copy of the picture so often met with, to which I, however, prefer those in the Galleries of Vienna and Berlin.

A. VANDYCK.—The celebrated picture of Philip Earl of Pembroke and his family. The Earl and the Countess, in dresses of black silk, are sitting on a platform raised three steps. On his Lordship's right hand are five sons, most of them in coloured silk dresses. About the middle of the picture, near the steps, stands Lady Mary, daughter of George Duke of Buckingham. On the left hand of the Countess, are her daughter, Lady Anna Sophia, in a blue silk dress, with her

husband Lord Caernarvon. Above them, two sons and a daughter, previously dead, are introduced as angels. The back-ground is formed by hangings, on which are the family arms, a green curtain, and two pillars. This largest of all Vandyck's family pictures is about 11 feet high, and 19 ft. wide. The persons are not dramatically connected together, but all look out of the picture, and have in a high degree the elegance peculiar to Vandyck in most subjects. In some parts that have been preserved, we see that the execution was very careful, the tone very warm; for, after the manifold ill usage that this picture has undergone, scarcely a sh adow of the original harmony, force and delicacy, remains. The lower part especially had been damaged by a fire, so that the canvas has in large places risen into a kind of bladders. In 1773, being in a very wretched condition, it was put into the hands of a Mr. Brompton to be repaired, who, according to his own account, endeavoured to help it in the following manner: After it had been lined, and the old varnish taken off, it was moistened with poppy oil, till it appeared to imbibe some of it; the cement and the wax with which the cracks in the colour had been filled, were taken out and replaced by a preparation of the finest white wax. The back-ground, and some other less important parts, were then painted over, the glaze where it had vanished, restored; and lastly, two coats of the finest copal varnish put upon it. Truly a horrifying example of the senseless restorations by which so many masterpieces have been, and

are still daily sacrificed! Vandyck is said to have received for this picture the moderate sum of 500 jacobuses! (an old English gold coin.)

2. King Charles I. in armour, with a truncheon in his right hand, and his left upon a helmet, which, with the crown, lies upon a table. A knee-piece, 4 ft. 2 in. high, 3 ft. 2 in. wide. A genuine, carefully-executed, elegant picture.

3. Queen Henrietta Maria, the companion. Not quite so good.

4. Philip Earl of Pembroke when a youth. A small whole-length, very delicately executed, is unfortunately damaged.

5. Three Children of Charles I., Prince Charles, Princess Mary, and Prince James. Marked, 1635. A very carefully-executed picture; the original of which, however, is said to be in the Royal Collection at Turin.

6. The Duke of Epernon on horseback; a Fame and a Victory are going to crown him. A very spirited sketch in black and white.

7. Lady Mary Herbert, Duchess of Richmond, in a blue silk dress, receives her gloves from a female dwarf. The beauty of the lady and the careful execution make this picture very pleasing. Whole-length, the size of life.

Besides these, eighteen other pictures, some of them likewise family portraits, are ascribed to Vandyck, which appear to me to be partly of less importance, partly old repetitions, and some of them originally by other masters. Among these is a portrait of Prince Rupert of the Palatinate,

which I take to be a good picture by William Honthorst.

William Van de Velde.—Two small pictures; a slightly agitated and a calm Sea, are very charming.

Regnier Brakenburg.—A pretty large and very genuine picture, only in some parts rather dark, by this master, who painted in the style of Adrian van Ostade.

Lastly, I will remark of the English school, the Beheading of St. John, by Dobson: a large very well executed picture, in which he appears in the design and effect to have taken Gerard Honthorst for his model.

While I was reviewing the pictures, I was very agreeably interrupted by the entrance of the young Earl of Pembroke, who being indisposed had not appeared before, and now came to invite me to luncheon. He is one of those characters who impress you in their favour at first sight, which he confirmed by his amiable manners and graceful conversation. After I had completed my studies, the Countess, accompanied by her son, took me to see the garden, which is very much to my taste. It is an ornamental garden, in the old French style, though not so formal as they usually are, but with a happy mixture of apparent accident, and regularity. Noble cedars of Lebanon and other plants which grow luxuriantly on the velvet turf, illumined by the sun, attest the mildness of the climate. It inspires such a feeling of privacy and composure, that I was soon sensible what

refined and noble taste had presided in laying out this garden. As the dwelling-house in such a country-seat ought to be subject in all its parts to the laws of the human will according to circumstances, so the adjoining grounds ought still to be subordinate, in some decided manner, to the effects of the same laws, from which the park, which is properly less subject to human law, forms the proper transition to free and independent nature.

At the end of the garden the Countess pointed out to me a moderate-sized building by Holbein, which formerly served as the vestibule to the palace, where it must have appeared mean, and was therefore very happily removed by the present Earl to this new site. It is in the form of a triumphal arch of very happy proportions, with two rows of elegant pillars, one above the other. In the façade and the sides there are recesses, with busts of King Edward VI. and of the Pembroke family. Inside is a kind of barrel-arch. The architectonic members are richly ornamented in the style of the cinquecento, which Holbein first introduced into England. It was originally painted, as some remains of colours are still visible.

When we afterwards looked at the antiques and the paintings together, I had an opportunity of admiring the warm interest and correct judgment of the Countess and of the young Lord. I declined an invitation to remain to dinner with a heavier heart, as I would most willingly have seen the collection of drawings by great masters. I had already taken a place in the coach, which was

to start in the afternoon for Devizes. As this coach goes only some days in the week, I must either have stayed that time in Salisbury, or hired a carriage on purpose ; the first of which would have taken me too much time, and the second have been too expensive.

The road to Devizes passes over Salisbury Plain, a bare desert tract of land, such as is seldom seen in England, which has considerable inequalities of ground. At a considerable distance I saw the rude masses of the celebrated Stonehenge, where, in the time of the ancient Britons, the Druids celebrated the rites of their gloomy religion. I should much have liked to see near at hand this greatest of all the monuments of the Celtic race in Europe—to have taken with me a vivid impression of that rude age. As it is I must be content to tell you, after a model which I saw in the house of Mr. John Britton, in London, that it consisted of four concentric circles of rude unhewn stones, which were placed at moderate distances from each other. In the exterior circle, which is about 110 ft. in diameter, these stones are about 16 ft. high, 7 ft. wide, and 3 ft. thick. Similar stones laid across connected them together, and formed a rude kind of architrave. In the same manner, every two of the ten stones, about 20 ft. high, which form the third circle, were connected together. Most of these stones are now thrown down and broken. In the centre of the innermost circle is a blackish, now broken stone, which formerly perhaps was an altar. The most remarkable circumstance is,

that these large blocks consist of a light grey sand-stone, which is found at Grey Wethers, near Marlborough, sixteen miles from Stonehenge. What efforts must it have cost to drag these masses hither from such a distance, and then to raise to such a height those which formed the architraves! In Passavant you will find a more minute description and a view, with a ground-plan and elevation.

I felt very sensibly the abrupt contrast between the scenery which surrounded me in the morning and the afternoon. If at Wilton House I had been at the pinnacle of the civilization of our days, which had surrounded itself with the productions of the most flourishing period of the arts that the world has known, and converted nature into a Paradise, where the ornaments of different zones flourish and bloom side by side, here, on Salisbury Plain, I fancied myself carried back for some thousand years. There was no sign of the works of man except the ruins of that rude monument, and nature showed me unchanged the same barren, lifeless face which it had displayed to those ancient Druids. The sky, heavily laden with black clouds, enhanced the melancholy of the impression; and a cutting wind made my situation very uncomfortable.

When I arrived at Devizes, I was soon roused from my feelings of solitude and contemplations of past times. At the inn where I alighted there was a public dinner, where wine was drunk in abundance and numerous toasts given; so that

there was no end of the loud acclamations and hurraing.

Though the Marquis of Lansdowne had told me in London that he regretted that I should not be able to see the pictures at Bowood, because it was under repair, I could not pass so near this celebrated seat without visiting it. I therefore set out on the following morning in a single-horse carriage, here called a fly. As you approach Bowood, the ground becomes more unequal, the vegetation richer and more luxuriant. There is a long drive through the park, which is thickly wooded with lofty trees, before you reach the mansion. Being situated on a considerable eminence, which commands the county far and wide, and built in the noble and cheerful Italian style, it has a surprisingly beautiful appearance. On closer inspection, I was particularly pleased at a certain irregularity in the disposition of the considerable group of buildings, which produces a number of agreeable combinations, and makes the architecture harmonise in a picturesque manner with the surrounding scenery. The principal edifice, which, from its grand proportions, has a very stately appearance, is joined on the right side; but standing rather back, by a wing only one story high and of great length, more in the style of a villa, with a long open colonnade. On a terrace before it is an elegant flower-garden, divided into regular beds. The wall of the colonnade is adorned with larger plants: myrtles, pomegranates, passion-flowers, all in full blossom.

On entering the colonnade, I was surrounded by innumerable flowers, which filled the air with their fragrance. Behind this is the chapel, and in two beautiful large apartments the library. In one of them the book-cases are ornamented with elegant imitations of Greek vases, and in the other with very good bronzes, after the most celebrated antiques. On the other side of the main building, instead of a wing corresponding with this in tiresome symmetry, there is another shorter wing, adjoining the back front, before which, in the angle that it forms, is another flower-garden, but more retired and private. The prospect from the house is singularly fine. At the foot of the gently-sloping hill, a lake of considerable extent spreads out in two beautifully-winding branches, the opposite bank of which rises again, and is thickly covered, like this, with the finest timber. Further on the view is bounded by fruitful plains, closed in with a hill.

To my very great joy, I had at least the pleasure of seeing the gem of the whole collection, a small picture by Raphael; and the Marchioness, who was at Bowood, and received me with a kindness peculiar to herself, allowed me to examine it at my leisure. It is the middle portion of the Predella to the altar-piece by Raphael, now at Blenheim, which, according to Vasari, he executed in the year 1505 for the church of St. Fiorenzo, at Perugia, and which was purchased at the same time with it by Lord Robert Spencer, and afterwards sold to the Marquis of Lansdowne. It represents St. John the Baptist preaching in the

wilderness, and, like the large picture, is a most interesting specimen of the transition of Raphael from his Perugian to his Florentine style. Quite on the left of the picture, on a moderate eminence, stands St. John preaching, with the Cross in his right hand. A youth in the group next to him, who, resting on his arm, looks with fervent and enthusiastic devotion into the face of St. John, indicates in full force the feeling of Perugino. In the other figures of this admirably-composed group ardent devotion is combined with a more free observance of nature. A youth in a green cap is evidently the portrait of Raphael himself. In the two other groups, which are disposed with the usual tact of Raphael, there is a manifest tendency to introduce forms from every-day life—a manner which was then much in vogue at Florence. Hence the figures throughout look like portraits, with the rather strange costume and head-dresses of that age. Nay, a corpulent man in the third group, on whom the sermon does not seem to make any very deep impression, verges on the humorous, which Raphael was otherwise not used to introduce in scriptural subjects. The episode of two very pretty children playing with each other is likewise a result of this pleasure in attractive natural attitudes. In the slender proportions, and in other respects, it has a very near affinity with Raphael's two drawings for the fresco-paintings executed by Pinturicchio, in the library of the cathedral of Sienna. The bright tone of the flesh approaches the Madonna del Granduca; and in the broader folds of the

drapery the study of Masaccio's frescos is manifest. On the other hand, the dark, full colours of the drapery, the blackish-green trees of the landscape, which is otherwise beautiful, are quite in the manner of Perugino. This precious little picture, about 8 in. high and 1 ft. 9 in. wide, has been very indifferently engraved, of the same size, by A. Capellan. Unfortunately, it has been unequally cleaned; so that in some places it has still spots of dirt, and has been injured in others. The marchioness told me that the marquis was especially fond of this picture; which was an additional proof of his Lordship's genuine and refined taste.

Besides this, some other very good pictures were to be seen. A Monk with a skull, ascribed to SEBASTIAN DEL PIOMBO, seems to me to differ in the style of conception, and in the colouring, from that master, and to be rather a very well executed, and nobly conceived work of ZURBARAN.

The Virgin, who is praying with a book before her, called a SCHIDONE, is evidently of an earlier and far better period of art than that of Schidone; even the sober colouring shows that it cannot well be his performance. It breathes the noblest feelings of the time of Raphael, and it is by a very eminent master of that epoch, though it might be difficult to name him with certainty.

ANNIBALE CARRACCI.—A Landscape, which, though only 1 ft. 3 in. high, 1 ft. 9 in. wide, makes an extraordinary impression by the grand composition of mountains, sea, and lofty trees. At the same time, the colouring is of a deep and

clear tone, the execution remarkably careful, and the figures, a numerous procession, are very spirited. One might almost fancy one heard the loud singing of some of them, so vividly is it expressed. From the Orleans Gallery.

A portrait, ascribed to ANDREA DEL SARTO, seemed to me to be too heavy in the tone for him, and may rather be a good picture by his friend and rival, Franciabigio.

How painful it must have been to me not to see the other pictures, you may imagine, when I tell you, that among them are the following:—

A remarkably beautiful portrait by MURILLO, whole-length.

REMBRANDT's celebrated mill, once the ornament of the Orleans Gallery, for which his Lordship is said to have paid 800*l.*

A no less celebrated Storm at Sea, by J. RUYSDAEL, formerly in the Braamcamp Collection; which, with the sea-piece in the Louvre, and in the Museum at Berlin, is said to be the finest work of this kind by that great master. His Lordship paid 535*l.* for it. Two other landscapes by Ruysdael.

A St. Cecilia. The portraits of a Greek lady, of a Girl, and a naked Infant, by SIR JOSHUA REYNOLDS.

A numerous collection of portraits, among which are those of Cromwell, Newton, and Swift, and a series of works by the most eminent living English sculptors, would have greatly interested me.

I accepted with the greatest pleasure the kind

offer of Lady Lansdowne to let the gardener show me the pleasure-grounds. We first went into the kitchen-garden, surrounded with a high wall, where every thing is reared which England, that is so far advanced in the cultivation of vegetables, produces. But in the grounds, extending over seventy acres of land, I learnt what art, in union with a situation favoured by nature, and a mild climate, is able to effect. The advantages of the lofty and most vigorous of the native trees, such as the oak, the ash, and the beech, are here happily united with the most various trees and shrubs of southern vegetation. Cedars of Lebanon, in their solemn majesty, melancholy cypresses, laurels, cork oaks, cheerful arbutus, and tulip trees, and many others, are joined with the most refined taste, in thick masses, in large or small independent groups, and afford the most manifold variations, of completely secluded forest solitude, of a confined view from the mysterious gloom to the remote horizon, to the richest and most various views of single parts of the garden, to the mirror of the lake, with its beautiful chain of hills, and then far into the country beyond it. I admired in particular the taste for the picturesque, with which care had been taken to form beautifully graduated middle distances, and with which the whole was again united by the velvetty lawn, which is kept in the most admirable order. The bright sunshine, now and then interrupted by shadows of passing clouds, produced the most diversified and striking effects of light and shade, so that revelling in the enjoyment of the scenery, I passed

some of the happiest hours of my life. Here too I was destined to be reconciled to artificial waterfalls, to which I am otherwise a declared enemy. The fall here, rushing down in a considerable body between moss-grown rocks, and overarched by the fresh verdure of lofty trees, affords the most refreshing coolness, and made me quite forget its artificial origin. These grounds have attained such an extraordinary degree of perfection, from their having been laid out by the father of the present Marquis, who has continued to improve in the same spirit. I heard this from the gardener, who appeared to be very equal to his post, and to perform its duties *con amore*. From one spot in the garden he showed me the celebrated white horse, of the elegant English race, which appeared to trot on the declivity of a rock. He told me that it was about five English miles off, and that the height of the horse is about forty feet. It is formed by the country people pulling up all grass and weeds, growing on a chalk rock, within the outlines of a horse. There are others of the same character in this country, which, however, are said to be much more rude in form.

Having refreshed myself with a breakfast after my walk, and expressed my gratitude, and my admiration to the Marchioness, I drove in my fly to Chippenham, a cheerful little town, whence I proceeded the same evening to Corsham, and found very good accommodation in the Methuen Arms. I immediately went to Corsham House, the seat of Paul Methuen, Esq., which is at a very short distance. Walking up a long avenue of

old trees, I had almost reached the gate, when a young man met me, and warned me of some large dogs which would be very likely to attack me. I therefore accepted his offer to accompany me; in fact, we had advanced but a few steps towards the house, when three very fine Newfoundland dogs rushed upon us, barking furiously, which, if I had been alone, would have easily torn me to pieces, and were now pacified with very great difficulty by my companion. A note from Mr. Paul Methuen, son of the head of the family to the housekeeper, made me so bold as to request to be allowed to see the Gallery yesterday, which was Sunday; a very rare favour in England. At first, the woman seemed to be quite shocked at my request, as something unheard of. Relying on her good-natured countenance, I, however, began in my broken English to urge my petition so pathetically, that it would have moved a heart of stone, and then, to my great joy, obtained the wished-for permission.

At supper I had again occasion to admire the uniform excellence of the English cookery. A meat pie would have left even the refined palate of the German prince nothing to wish for; and the white bread was superior in quality to any I had met with even in London. Nor was the fine old ale less worthy of praise. How different from the everlasting roast veal, as tough as India rubber, the black bread, and the poor beer, which persecute the traveller through the whole north of Germany! And yet one might put up with all this, if one were not obliged in the end

to creep into a bed no broader than a coffin, when the immense ponderous cushion, which serves to cover one, excites, by its oppressive weight, the sensation of being buried alive. The English beds, which are six or seven feet square, seem like a small house, where, under the light but warm blankets, one may turn about, and change one's position at pleasure.

At nine o'clock in the morning I was at Corsham House. As usual, I began my inspection with a general view, consulting the historical information which I had collected. The first erection of the house, in what is called the Elizabethan Gothic style, was in the year 1582. After the various alterations and enlargements which it has since undergone, it is now a grand whole in the same style, which, however, though the walls are crowned with battlements, being of moderate height, has rather the cheerful appearance of a villa, than that of an ancient baronial mansion. On entering the hall the eye is agreeably struck with a very elegant Gothic gallery of oak running all round it, from which the staircase leads to the first floor. The collection, of above 200 pictures, is distributed in seven apartments, five of which are very spacious. It owes its origin to the eminent diplomatist and statesman, Sir Paul Methuen (born 1672, died 1757), whose residence as English Ambassador at the courts of Vienna, Madrid, Turin, and Lisbon, must have afforded him many opportunities of collecting. If this collection may have been too highly extolled in former times, I

however found many unfavourable judgments that I had heard passed on it to be exaggerated. It very naturally indicates the taste of the time in which it was formed, and the pictures of the later Italian schools accordingly predominate. But it likewise contains a considerable number of excellent works of the better periods of the several schools, the value of which is probably not recognised as it should be, in consequence of the very bad condition in which they are. This condition is caused by that destructive enemy to pictures, the damp; and it may be confidently predicted that all the pictures will be totally ruined in a few years, unless they are soon removed from Corsham House. The names of the masters to whom the pictures are ascribed frequently show the want of critical knowledge at that time. I will now proceed to consider the most remarkable paintings, in the order in which they are distributed in the several apartments.

THE SALOON.

JAN VAN EYCK.—The Virgin and Child on the throne; on the right hand a female saint, here called Anna, who presents a pear to the Virgin. On the left hand Joseph with a book; before him St. Catherine sitting down. On panel, about 2 ft. 8 in. high, 2 ft. 2 in. wide. A very beautiful picture by a Fleming, who partly imitated the Italians, after the commencement of the sixteenth century—that is, about sixty years after the death of Jan Van Eyck. The heads are far from the energetic truth to nature, the deep brownish

tone of the flesh, peculiar to Jan Van Eyck; but then they are more beautiful and refined in the forms, and more tender in the colouring. A noble and pure expression is combined with great taste in the positions, particularly in the posaction of the delicate hands; the folds, however, have in some parts the sharp breaks of many Flemish painters at the end of the fifteenth century. The splendid bright green dress of St. Catherine, with a white pattern, is masterly treated, and particularly elegant. The architecture of the back-ground is in the style imitated from the Italian, which first came into fashion in the Netherlands at the end of the fifteenth century. In many parts this admirable picture calls to mind Bernhard Van Orley; but then the tone is very different from his, and, as well as the characters, bears more resemblance to the early and best time of Mabuse.

Bourguignon.—Three pictures, one of which, a large cavalry piece, is peculiarly spirited.

. Rubens.—Portrait of a man in a white ruff appears to me to be a choice Mirevelt.

Albert Durer.—The Wise Men's Offering. A picture of moderate value, in the style of Jan Swart of Gröningen.

G. Lairesse.—The Judgments of Midas and Paris. Two pictures, about 8 ft. high, and 10 ft. wide. The figures, three-quarters size of life, which, by the warm tone of his earlier period and the absence of the theatrical, are superior to many of his works, and at the same time very carefully executed.

DOBSON.—The Nurse of Queen Anne; very animated, and carefully painted, in a clear, warm tone.

A. ELSHEIMER.—St. Paul in Melita, shaking off into the fire the viper which fastened upon his hand. A small, very rich picture, in which the inclination for the extraordinary, the art of light and shade, and the scrupulous perfection of the execution of this rare master, are combined in a high degree.

JAN BREUGHEL.—Two small, highly-finished landscapes, which are, however, by Gyzens.

A. TURCHI, called L'ORBETTO.—The Murder of the Innocents; a small, highly-finished picture, with some good thoughts, but devoid of style in the composition.

ALBERT DURER.—The Adoration of the Shepherds; an early picture by LUCAS VAN LEYDEN. Rather poor in the composition, and in the careful execution, and the tone, nearly resembling the Day of Judgment by this master, in the Senate House at Leyden.

J. MABUSE.—The Mother of King Henry VIII. appears to me to be a picture of the early time of Holbein, nearly effaced by cleaning.

GIORGIONE.—Portrait of Scanderbeg. Half-length; an admirable picture by Holbein, painted in a yellowish-brown tone, during the first years of his residence in England. Unfortunately the paint begins to fall off.

HOLBEIN.—The portrait of Sir Bryan Tuke, Treasurer to King Henry VIII. In the very pleasing features a tender melancholy prevails;

with exquisite finishing and truth to nature. He is dressed in black, with sleeves of an elegant gold pattern. In his left hand he has a pair of gloves, and with the right points to a folded paper with the inscription *Nunquid non paucitas dierum meorum finietur brevi?* ("Will not my short life soon have an end?") On the green back-ground is inscribed, *Brianus Tuke, Miles, Anno Ætatis suæ LVII.* Beneath, his motto: "*droit et avant.*" The tone of the flesh is quite the same as that of the Burgomaster Meyer, in the picture at Dresden, and this one was, therefore, probably painted about 1529. Another, equally genuine copy of this portrait, was still in the Gallery of Schleisheim, in the year 1822, marked 602; only that there is an hour-glass, nearly run out, standing by him, a skeleton behind him pointing to it; that the inscriptions on the back-ground are wanting, the passage from Job, chap. x., and the name Jo. HOLPAIN are added. The picture at Corsham House is, unfortunately, very much dried, and spoilt by cleaning, except the head. In the picture at Schleisheim the hands alone are injured. It is to be hoped that it will find a place in the new Pinacotheca at Munich.

QUINTIN MATZYS. — Mary Magdalene, half-length, three-quarters the size of life. On a parapet, behind which she stands, is the elegant golden box of ointment, on which she is going to put the lid. Her face, both in the features and the tone, is of extraordinary delicacy; the whole is executed with the most refined feeling and

much taste. The sleeves of shot silk, inclining to lilac, are exceedingly beautiful. In the rich mountainous landscape with the sea, which form the back-ground, the aërial perspective is very good. Two pillars of agate, which bound the picture on the sides, are precisely similar to those in the beautiful picture of the Berlin Museum, (2nd division, No. 20); the whole is, however, more like the admirable altar-piece in the Cathedral of Louvaine. Pictures by Quintin Matzys of this excellence are excessively scarce.

THE DINING-ROOM.

F. Snyders. — A Fox Chase, and two Cats biting each other, are two genuine pictures, full of spirit, and excellently painted.

Bourguignon.—Two very well-executed battle-pieces, one of which is of extraordinary brightness and clearness.

Lely.—The Painter playing on the Violoncello, and his family, in a landscape; figures one-third the size of life. His head approaches in force to his master Rembrandt; all the rest is painted so carefully in a warm, clear, full tone, that we see what this artist could perform when he had a mind. It is, however, singular that the figures, dressed in silk, appear in some parts as if they were naked.

Benedetto Castiglione.—1. Noah entering the Ark. Here, where he had all kinds of cattle to paint, he is quite at home, and hence the picture, painted in his broad manner with dark shadows, is full of life.

2. The Portrait of the Duchess of Mantua, a grand-daughter of the Emperor Charles V., with her infant son asleep. Opposite, a male allegorical figure, with arms and dead game, which points to the child. Figures the size of life. More remarkable, as an extraordinary production of the artist, than pleasing.

MICHAEL ANGELO.—Ganymede carried up by the Eagle. A very well executed and good copy of this bold composition, which has so often been painted, but no more by Michael Angelo himself than any of the others.

THE CONCERT ROOM.

The portrait of Francis von Taxis, who first established post-offices in Germany; corpulent, and sitting at his ease at a table, upon which are gold and writing materials; he has in his right hand a sealed letter, in his left a roll, which looks like a truncheon. Marked 1514, *Franciscus de Taxis, annorum* 55. Half-length. This spirited picture, unfortunately, hangs very high and in a dark place, but, judging by the conception and colouring, I should be inclined to take it for an early work of Hans Holbein, whose genius, as I have already observed in speaking of the portraits of his parents, was very precocious.

CARLO DOLCE.—Christ breaking the Bread. A picture very much admired here, which entirely agrees with the celebrated Christ by the same master, in the Dresden Gallery, but is inferior to it in execution and clearness.

TINTORETTO.—The portrait of the celebrated

Physician and Anatomist Vesalius. Genuine and very fine.

Elisabeth Sirani.—A beautiful boy, with one foot upon a skull, blowing bubbles. This allusion to the transitoriness and vanity of all things is very carefully executed by this able scholar of Guido Reni.

Lanfranco.—Portrait of a Dominican. Extremely animated for him, and admirably modelled.

Bourgnignon.—The portrait of a Spanish Nobleman in profile. Very spirited, but too dark in the shadows.

Rembrandt.—The portrait of a Young Girl; in my opinion, a delicate picture by his scholar, Govaert Flinck.

Carlo Dolce.—St. Bruno. A very carefully-executed picture; but the shadows are very dark, and it is besides damaged.

F. Penni.—Portrait of a Man with a Book in his Hand. A very spirited and delicate picture of the Venetian school; most likely by G. B. Moroni of Bergamo.

Gaspar Poussin.—A fine Landscape with two figures, in which a storm is raging.

Jan Baptista Weenix.—A Landscape of this rare master, distinguished by its *piquant* effect. In the fore-ground is a young man with a dog. Marked with the name and 1650.

Joan Schoreel.—Lovers passing the time with music and feasting. This picture, about 2 ft. 6 in. high, and 4 ft. wide, was very interesting to me, because it is most probably a genuine work

of this master, who was so celebrated in the first half of the sixteenth century, no authenticated work by whom has hitherto been anywhere discovered. It is not only worthy of such a name, by the great truth and animation in all the parts, by admirable execution in a warm brownish tone, but has in both respects a great resemblance to the early pictures of his celebrated scholar, ANTONIS MORO. Lastly, it is to be considered, that, at the time when Sir Paul Methuen bought the picture by the name of SCHOREEL, the masters in that style, and of that period, were by no means in favour, and it is therefore not to be supposed that that name was falsely given it by way of recommendation.

GASPAR POUSSIN.—A very poetically composed, but very dark Landscape.

PIETER DE LAAR, called BAMBOCCIO.—A Cattle-piece, in which a goat being milked is the most striking. Like many pictures of this spirited master, it has lost a great part of its beauty by turning dark.

VANDYCK.—The Virgin and Child worshipped by five Saints; distinguished by a dignity in the characters and severity of forms unusual with this master. In the colouring it has much resemblance with Rubens.

ANDREA DEL SARTO.—Portrait of a young Man. I regretted extremely that this delicate, much-promising, and, in appearance, genuine picture, hangs too high.

C. POELENBURG. — Two Landscapes, with Nymphs. To the most delicate touch is added

extraordinary force and depth of tone, especially in that in which there are male figures.

RUBENS.—A Bacchanalian scene. Silenus accompanied by Nymphs and Satyrs. A very spirited sketch in black and white, for the celebrated large Bacchanalian scene in the Imperial Gallery at St. Petersburg. On panel, 1 ft. 6 in. high, 2 ft. 2 in. wide.

Dosso Dossi.—Don Antonio de Leyva, to whom Francis I. surrendered his sword after the battle of Pavia; in armour, half-length. A fine countenance; very energetic; and painted with spirit in a glowing tone.

TINTORETTO.—The Crucifixion. A noble composition of five figures; painted with spirit, but rather dark.

PALMA VECCHIO.—The Virgin and Child, surrounded by Mary Magdalene, Peter, John the Baptist, and St. Jerome; in a landscape. A good picture of his middle period, with a mild, composed, devout expression in the heads, in the yellowish warm tone which makes his pictures so pleasing.

TINTORETTO.—The Last Supper. It appears to me to be a good picture by GIACOMO BASSANO, whose redder glow of colouring and rather coarser feeling appear in it.

PALMA, called IL GIOVANE.—The Nativity. A small, rich composition, distinguished by careful execution and great clearness.

GIACINTO BRANDI.—St. Charles Borromæus visiting the plague patients. This picture deviates entirely from the usual slight and loose

manner of this master. The subject is very impressive; the execution careful; and, though the shadows are rather dark, the effect is very striking, and strongly resembles the manner of GRANET.

GIORGIONE.—The portrait of the Tuscan poet Berni. Nobly conceived, and glowing in the colouring, yet differing from Giorgione, as well in feeling as in the treatment, in which opaque, rather than glaze colours, are used.

BOURGNIGNON.—A Landscape with Banditti. Very spirited, and with uncommon warmth of tone.

P. F. MOLA.—A Man with a beard, holding a book. The more severe form, the noble conception, the full glowing colour, indicate a far better master; but it hangs so dark and so high, that he cannot with certainty be pointed out.

ANTONIO MORO.—A Man's Head, masterly painted in a warm deep tone; yet, judging by the touch and conception, of a rather later period. This also hangs too high.

PORDENONE.—Christ; appears to be a very delicate and carefully-painted picture by SPAGNOLETTO.

STEINWYCK.—View of the interior of a Church. Very excellent by its clearness and tone. Marked H. V. Stein. W. 1611.

SALVATOR ROSA.—The Martyrdom of St. Lawrence. A rich composition. The tone of the flesh is brown, and the general effect dark.

MABUSE.—An old but moderate copy of the Children of Henry VII. These frequent repe-

titions of an early date prove how highly the admirable original was esteemed even at that time.

P. F. Mola.—St. John in the Wilderness. A small, unusually spirited picture of the master.

THE GALLERY.

Titian.—The Virgin, with the Child holding the Tabernacle, whose foot St. Peter kisses; St. John with a lamb, and three figures, which are supposed to be Faith, Hope, and Charity. Figures the size of life. This beautiful picture has not the clearness of tone peculiar to Titian, but something more noble in the conception. I take it to be a capital picture by Licinio Pordenone.

Rembrandt.—An old Rabbi in a turban, dressed in the fantastic manner which Rembrandt is fond of. Marked 1632. A knee-piece; in a warm but subdued tone, and of great effect.

Carlo Dolce.—Mary Magdalene washing the feet of Christ in the house of the Pharisee. This composition, with figures as large as life, deviates entirely from the usual manner of the master, and is said to have been executed by him from a design by Cigoli. The painting is, however, very finished and fused, but the shadows have become dark.

Luca Giordano.—The versatile talents of this master have here been exercised in two Battle-pieces, which cannot be denied life and spirit.

Lionello Spada.—David with the head of

Goliah. A well-executed and warmly-coloured picture of this rare master; the more noble conception of the Carracci happily combined with the energy and truth of MICHAEL ANGELO DA CARRAVAGGIO.

TITIAN.—Mary Magdalene. A different composition from that of which there are so many repetitions. The features are taken from what is called Titian's mistress. In my opinion, however, it is only a good school picture.

RUBENS.—The Murder of the Innocents; a copy of the picture in the Gallery at Munich.

PAUL VERONESE.—Four pretty little pictures, of an oblong shape, with the history of Judith.

GUIDO RENI.—The Baptism of Christ appears to me to be a good picture by his scholar, SIMON DA PESARO.

RUBENS.—The spirited Wolf Hunt, which I saw at Lord Ashburton's. This is rather smaller, but throughout the execution is careful and masterly. There is such a depth and power of colouring, that, besides Rubens, nobody, unless it be F. SNYDERS, can have had a hand in the animals.

GUERCINO.—The Marriage of St. Catherine. A genuine but dark picture.

VANDYCK.—Christ betrayed: Judas is going to embrace the Saviour, who is surrounded by a crowd of soldiers, one of whom bears a torch. This picture, about 9 ft. high and 7 ft. wide, is of the earlier period of the master. In the bright warm colouring it resembles Rubens, and is of surprising effect. It appears to be a companion to

the Crowning with Thorns in the Berlin Museum. (Division II., No. 270.)

MICHAEL ANGELO DA CARRAVAGGIO. — The Angel with Tobit, who carries the fish; a picture in which the whole power of the master is shown in the admirable painting and striking effect.

VANDYCK. — A Charity; a very handsome woman carrying a naked child; another at her right hand embraces her arm; a third is behind her. The back-ground, landscape with architecture. On canvas, 4 ft. 9 in. high, 3 ft. 9 in. wide. Painted with great clearness.

LESEUR.—Pope Clement giving the benediction to St. Dionysius; figures the size of life. The depth and purity of feeling, which Leseur possesses beyond all other French painters, are united in this fine picture with unusually powerful colouring and careful execution.

PIETRO DA CORTONA.—1. Erminia binding the wounds of Tancred; more true feeling than usual, and more finished execution. The shadows, however, are too dark.

2. A Female Saint with two Angels; figures the size of life. Very distinguished by the warmth and clearness of the colouring and careful execution.

RUBENS.—David and Abigail. The latter bends one knee before David, and points with the right hand to the present she has brought, and with her left to her breast. This attitude, as well as her countenance are very expressive. Two other women, and three servants, follow her. David, wearing a cloak over his armour, has

alighted from his horse, which is held by a boy, and stoops to raise Abigail. Two warriors on horseback, and three on foot, form his train. The figures are nearly the size of life. On canvas, 5 ft. 9 in. high, 8 ft. 2 in. wide. One of the finest pictures of Rubens with which I am acquainted. It combines nobleness and depth of feeling, and severer forms, with a sober, yet powerful and clear colouring, and felt execution.

THE CABINET.

B. Strozzi, called Il Prete Genovese.—Two pictures, St. Mark and St. John, and David and Solomon, painted for effect, with great warmth and mastery.

Titian.—The portrait of Ferdinand Cortez. I do not know how far this name is correct, but I cannot persuade myself that the picture is an original by Titian.

Carlo Cignani.—The Virgin and Child. Very pleasing. It is in such unpretending cabinet pictures that the painters of this period are the most happy.

William Van de Velde.—Two Sea-pieces, in one of which a battle is represented; pretty little pictures.

Lorenzo Lotto.—Lot and his Daughters. This subject is here rather vulgarly conceived; but the painting is admirable, and the tone warmer than usual. In the back-ground, Sodom burning.

Correggio.—The portrait of a pale man, with

sunken eyes and disturbed countenance; in my opinion a masterly picture by GUERCINO.

FELIPPO LAURI.—A Repose in Egypt; very pretty. The idea of making an angel fly to the Virgin with the Child's swaddling clothes is strikingly indicative of the low sphere in which Scriptural subjects were at that time conceived.

ANNIBALE CARRACCI.—The original sketch for his celebrated picture, with St. Matthew, in the Dresden Gallery.

GUERCINO.—1. Christ visited by Nicodemus at night. A picture of great effect, remarkably glowing in the lights, and carefully executed. 2. The companion. Christ with the Woman of Samaria at the Well, painted in a clear, bright and warm manner, but with little expression in the heads.

ANTE-ROOM.

ANNIBALE CARRACCI.—A boy blowing bubbles; clever and spirited.

TENIERS.—Two pretty but insignificant little pictures.

NICHOLAS POUSSIN.—A very slight but uncommonly spirited sketch for his celebrated picture, the Testament of Eudamidas.

A. ELSHEIMER.—The Death of Procris. The figures are not so happy as the landscape, which is executed with wonderful delicacy. By the influence of the damp, it is covered with a coat which obscures it.

CARLO DOLCE.—A Guardian Angel with a boy,

points to heaven, from which a ray of light falls. A very elegant miniature in oil.

SALVATOR ROSA.—The portrait of Masaniello. Though we may conceive this rebel to have had such sharp features, such a tragical seriousness in his expression, yet the perfectly white hair and beard make it very improbable that it should be his portrait, it being notorious that he was a young man when he was killed. At all events the energy of the conception, the deep glowing colouring, and the careful execution, make it a very capital picture of the master.

JAN MIEL.—Soldiers with a girl near a tavern; a spirited though rather dark picture.

PIETRO DA CORTONA.—The Madonna enthroned, worshipped by several saints; about 4 ft. high, 2 ft. 6 in. wide. In feeling, light, and shade, force, and clearness of colouring, and careful execution, a very capital picture of the master.

SIR JOSHUA REYNOLDS.—The portrait of Paul Cob Methuen, Esq., and his lady; both very elegant; the tone of the flesh less glowing than in many, but on that account truer than in most of his pictures.

Among many other pictures which, according to my opinion, unjustly bear great names, I observed a Marriage of St. Catherine ascribed to ANDREA DEL SARTO, which is no other than an old copy after CORREGGIO.

Lastly, I have seen the following five pictures belonging to this collection in the exhibition of

the British Institution in London, whence they have not yet come back.

CLAUDE LORRAINE.—1. A Landscape. Morning. A noble composition, with the back-ground less open than usual with him. 2. The Companion. A warm effect of the Evening Sun on a Lake. An offering is made in a temple in the fore-ground. These two masterly pictures, of a rather late period of Claude, which have been engraved by Peak and Byrne, are unhappily in such a wretched condition that no notion can be formed of their original effect. By the gradual influence of the damp, the colour is cracked, like a net, and a brown film destroys all the harmony. In the hands of a cautious restorer, such as I have met with in England only in Mr. Brown in London, these pictures might, however, be restored nearly to their original state.

VANDYCK.—James Stuart Duke of Richmond and Lennox, with light hair falling in curls upon his shoulders. His right hand on the head of a greyhound; the left resting on his hip. A whole figure the size of life, in an elegant black silk dress. This portrait has the easy, conscious dignity, in which Vandyck stands so entirely alone. The one hand is, however, weaker than usual with him.

ISAAC OSTADE.—Many Travellers on Horseback and Foot, some of whom are listening to a village musician, are assembled before a public-house on the road-side. On panel, 2 ft. 10 in. high, 4 ft. wide; of great force of tone, but the faces are vulgar and hard.

JAN BOTH.—Philip the Apostle Baptizing the

Eunuch in a River, which runs along the foot of lofty, richly-wooded rocks. The group, as well as the whole landscape, is steeped in the splendour of a glowing evening red. A master-piece of this artist, engraved by Browne; the impasto remarkably solid, and the details rich. On canvas, 4 ft. 7 in. high, 6 ft. 4 in. wide; the composition is different from that of the picture in the king's private collection.

I had not proceeded far in my inspection when the good woman, very cleanly and neatly dressed, came in, and asked me whether I would not attend divine service, which was about to begin. On my replying that I preferred remaining today contemplating the sacred subjects in the gallery, she smiled with good-natured surprise, and said that there was, however, a service in the afternoon likewise. But this worthy woman was careful not only for my spiritual good, but also for my bodily welfare and the promotion of my studies; for at one o'clock she appeared again, and said she was afraid that I should lose much time if I went to dinner at the inn, and that, if I would not be offended, she would propose to me to take part in her plain dinner. As every minute was valuable to me, I had already lamented, in silence, this necessary walk, and therefore the more willingly accepted this invitation, as it was offered with so much real delicacy. To complete our trio I found at table an old steward, who was as peevish and laconic as the good woman was friendly and talkative. To give you an idea of a Sunday dinner among this class of people, I

will tell you in what it consisted. First of all, there was a joint of lamb admirably roasted, on which I must observe that the lambs in England do not, as with us, consist of hardly anything but skin and bone, but have besides plenty of tender and sound flesh and fine fat; as for vegetables, we had the best potatoes and beans. After this came an apple-pie with custard; to which a very delicate taste was imparted by the juice of some flower unknown to me. Gloucester cheese and very good ale concluded the whole. In half an hour I was again with my pictures.

Wearied with seeing so much, I went at five o'clock to take a walk in the beautiful grounds, where I again enjoyed the noblest southern vegetation, cedars, and uncommonly large tulip-trees. The rays of the sun, which already began to fall obliquely, produced the most decided masses and the most beautiful effects of light and shade, and the house, seen from the park, looked extremely well. After I had looked at the very considerable library, which is in a spacious apartment, the good woman would not suffer me to depart without a cup of tea; at which she spoke to me of the admirable afternoon sermon, and could not sufficiently commend the blessing of a good clergyman in a small place where there was no choice. That the dogs might not attack me, she accompanied me to the outer gate, where I took leave of her with the most heartfelt gratitude. In all that the woman said, she had shown such correct understanding, such refined feeling, that I heartily rejoiced at having had a glance of this

simple and confined, but contented and well-mannered mode of life. At least, in my opinion, it deserves the last epithet with much more justice than some superficial knowledge, and certain external forms of life learnt by rote, which we generally understand by polite education, but with which confusion of ideas and coarseness of feeling are too often united. On the same evening I went from Pickwick, which is very near, by a coach that was passing through, and travelled from thence. the nine English miles, to the city of Bath. I took pleasure in the hilly country, covered with most luxuriant vegetation, which night-fall soon veiled from my view. I therefore indulged in reflections on the manifold interest which the county of Wiltshire affords, which I was now leaving to enter that of Somerset. Though I had visited Salisbury, Longford Castle, Wilton House, Bowood, and Corsham House, I had to regret, according to the notes I had collected, the not seeing of the following country-seats:—

WARDOUR CASTLE.—The seat of Lord Arundel of Wardour. The large and splendid edifice was built in the antique style, from a design of Payne, in the years 1776-1784; and is said to be one of the finest in England. The numerous collection of paintings consists chiefly of works of the 17th and 18th centuries.

STOURHEAD.—The seat of Sir Richard Colt Hoare, Bart. Likewise in the antique style, from a design by Colin Campbell, and finished in the year 1722. The collection of paintings is said

to contain many of value. The Rape of the Sabines, and Hercules on the Cross-way, by Nicholas Poussin; the Lake of Nemi, by Claude Lorraine; and the Wise Men's Offering, a capital work, by Cigoli, are spoken of in high terms.

LONGLEAT.—The seat of the Marquis of Bath. Though I am told that there are not many works of art there, besides a collection of portraits, but that the mansion, built in the old Italian style, is one of the most magnificent, and the grounds some of the most beautiful in England.

As my time and means, however, allowed me only to visit those country-seats which are the most important for the works of art which they contain, I was unhappily obliged to leave these three unseen.

This morning I immediately wrote to Mr. Beckford, the former possessor of Fonthill Abbey, the wonders of which enjoyed for a long time a European reputation, and begged permission to see the considerable treasures of art which he still possesses. Some time afterwards the messenger brought my letter back unopened, with the information, that Mr. Beckford did not receive any letters, but that I was to apply to his steward. Hereupon I have received for to-morrow two tickets, one for the house here in Bath, the other for a tower in the vicinity. I have therefore employed this whole morning in writing to you, and am now going to take my long letter to the post, and to look about the town.

LETTER XXVI.

Bath—Beauty of the situation, and view of the City— Mr. Beckford's Collection in his Tower near the city—In his house in town—Bristol—Collection at Leigh Court, the seat of Philip Miles, Esq.—Pictures by Raphael—Capital works by Claude Lorraine, Murillo, and Rubens—Journey by way of Gloucester to Warwick—Warwick Castle—The seat of the Earls of Brooke and Warwick—The Collection of Pictures—The Warwick Vase—The Park—Beauchamp Chapel.

Warwick, September 4th.

In the four days which have passed since I wrote to you from Bath, I have again had a rich harvest, in which you shall now participate in regular order.

Bath is the queen of all the spas in the world, for there are certainly very few which can compare with it for beauty of situation, and none for magnificence of buildings. The city rises in terraces from the banks of the Avon, which winds through the valley to the top of the Lansdowne, a pretty steep eminence, about 800 ft. high. The vast masses of architecture rising one above the other have a highly picturesque and striking effect, when seen from the valley. The eye is chiefly attracted by the Royal Crescent, situated about half way up the hill, and Lansdowne Crescent, which towers above all. This is the name given in England to large masses of building, the

façades of which gradually recede from the ends to the centre, so as to form a curve more or less near to a semicircle; a mode of building which is certainly very objectionable in its principle: they contain a larger or smaller number of dwellings for single families. The impression of grandeur and solidity is enhanced by the material, which is a stone found in the neighbourhood. Yet the various views from the several points of elevation, particularly Lansdowne Terrace and King's Terrace, are almost more beautiful and worth seeing. From the first you have a view over the whole rich valley, with the finely-wooded eminences that rise on the other bank of the Avon, and the whole world of buildings, more or less elevated above the plain. The Gothic abbey which, with its tower, rises peacefully quite down in the valley, near the banks of the Avon, has, in every point of view, a most picturesque effect. The whole, too, has such a southern character, the air is so deliciously mild, that one fancies oneself in Italy, and cannot wonder that even the practical Romans appreciated the advantages of this situation, with the warm baths. It would therefore be incomprehensible to me, why this paradise, which unites in the most extraordinary degree the advantages of a great city with those of a romantic country residence, should now be nearly deserted, had I not already become acquainted with the power of the only absolute sovereign in this constitutional country, namely, *fashion*. In some of the main streets through which I passed to go to the Abbey and the Baths, I found such splendid,

richly stored shops, that I should have fancied myself in London, if the streets had not been so dead. But I often met for a long time only a decrepit old lady, who was drawn about by a man in a chair with three wheels. These vehicles are here very numerous, and the ground being so very hilly, are generally used instead of carriages.

Near the Church there is a very fine and elegant saloon, where the patients drink the waters. There were, however, not above twelve at the most, who were entertained by music, which was by no means indifferent. I was much diverted with the inscription, blazoned in large letters over the entrance, "Ἄριστον μὲν ὕδωρ." The great Pindar, when in that celebrated sentence, "Water is the best," he meant to extol that all-refreshing and vivifying element, was probably far from thinking, that some thousand years afterwards it would be interpreted as a medical prescription, in which, among all remedies, the use of mineral water would be especially recommended. After I had in the finest weather viewed with much pleasure the beauties of Bath, it was time to visit Mr. Beckford's Tower. It is of a square shape, and, without diminishing upwards, rises to the height of 140 ft. above the level of Lansdowne Hill. This simple exterior gives no intimation of the elegant arrangement of the interior, still less of the noble treasures of art which it contains. To my great sorrow I found there an English family, who, though not wholly devoid of taste for the arts, did not feel it necessary to be so deliberate in their inspection as I heartily wished;

so that I was driven with them through the rooms, and could not even employ the whole of the two hours which the admission ticket allowed me. Out of the great number of interesting objects I can therefore give you an account of those only which were particularly impressed on my memory in such a hasty view.

In the lowest room I found—

MICHAEL MIREVELDT.— The portrait of a Man and his Wife; half-length. Very pleasing, by the simple true conception, and the clear careful painting.

MELCHIOR HONDEKOETER.—A Cock, Hens, and Ducks. A large picture, worthy the Raphael of bird painters.

C. POELMBURG.—1. A Repose in Egypt. A capital picture by this master, which, to a size not usual with him, adds all the delicacy of his smaller pictures. 2 and 3. Very pretty little pictures, with Nymphs.

CLAUDE LORRAINE.—A Sunset on the Sea-shore. Rather stiffer than usual, but still of great beauty.

VAN DE CAPELLA.—A gently-agitated Sea, in the warm, clear, harmonious tone of this master.

FRIEDRICK MOUCHERON.—Two pretty Landscapes, of middling size.

BARTHOLOMÆUS VAN BASSEN.—A rather large, rich picture of this old, but eminent painter of architecture.

PIETER NEEFS.—A piece of architecture, particularly warm in the tone.

BONIFACIO.—A Holy Family, in a landscape;

of the best period of this fertile and unequal master.

In an opposite room I observed chiefly—

FIESOLE.—Mary and the Angel of Annunciation; heads half the size of life, in two pictures. Most deeply imbued with the feeling of beautiful, pure devotion, in which Fiesole is unequalled; and most delicately fused.

PAUL BRILL.—The Tower of Babel. A small picture, executed with incredible minuteness, and more keeping than usual.

JOHANN BREUGHEL.—1. A Landscape, with many flowers and elegant figures by Rothenhammer. A pretty large, very choice picture. 2. A small, very delicate Landscape.

F. VAN KESSEL.—Two very delicate small pictures, in the manner of J. Breughel.

THE BYZANTINE SCHOOL.

A small picture in three divisions. In severity of style, delicate finishing, and admirable preservation, superior to most of the monuments of this kind.

On two leaves of parchment, the Virgin and Child, with persons worshipping them. French miniatures, of the greatest delicacy, of about the same period as the prayer-book of Anne of Bretagne—that is, about 1500—and not inferior.

Persons worshipping. Judging by the warm, brownish shadows, and character in other respects, by the greatest French miniature-painter, JEAN FOUQUET, painter to King Louis XI.: at all events of his school.

The Coronation of a King of France. A large, very rich miniature of the sixteenth century. It unhappily hangs too high to discover any further particulars.

Twelve admirably-executed miniatures, black and white, with some parts coloured, of the school of VAN EYCK. In two frames, six in each. Also too high.

In a very small cabinet in the same story I observed—

PIETRO PERUGINO.—Mary holds the Child on her lap, who is worshipped by the infant St. John. Figures half the size of life. Of the best time of this unequal master; highly refined in the taste, extremely affecting and pleasing. I very much regretted being obliged to hurry away from this picture.

HENRIK VAN STEINWYCK.—A small piece of architecture, of the finest quality.

In a room one story higher, I particularly observed—

GIOVANNI BELLINI.—1. The Doge Vendramini; portrait in profile. Severe and decided in the conception, and carefully finished in a glowing tone. Marked with the name and date; but the picture hangs too high to distinguish the latter. Is it 1476?

2. The portrait of another Doge. A portrait of the highest rank. In these features you may fancy that you see the personification of the ancient republic of Venice in its proud, aristocratic greatness; at the same time, admirably modelled

and well coloured. Marked "JOANNES BELLINUS."

PIETRO DEGLI INGANNATI.—The Holy Family, in a landscape. This picture agrees in all its parts with that marked with his name in the Berlin Museum; only it is warmer in the colouring. Perhaps no other of the numerous followers of Giovanni Bellini has so imbibed his religious feeling in the mildness and composure peculiar to him, as this little-known master.

CORDELLE AGI.—The Virgin and Child. A small picture, of the wonderfully-fused execution of this rare scholar of G. Bellini, by whom His Royal Highness Prince Augustus of Prussia has a very fine picture marked with the name.

A small St. Jerome, admirably finished and of great warmth and depth of colouring, is of the same school, and calls to mind MARCO BASAILI.

A male portrait, a third the size of life, the fragment of a larger picture, indicates, by the pure and simple feeling of nature in the conception, and the most masterly execution, one of the greatest masters of the school of VAN EYCK.

A female portrait, of rather later date, of the Flemish school, is likewise admirable, but unfortunately hangs so high that I could not read an inscription.

A Pope bestowing the Benediction receives a golden nosegay. An Italian miniature of the greatest beauty. Judging from so hasty a glance, nearly of the year 1500, and of the excellent school of the Veronese miniature-painters.

A. De Lorme.—A large and masterly picture of this rare painter of architecture, of striking effect of light and shade. Marked with the name and 1640. The painter of the spirited figures has also named himself; but the picture hangs so high and in such a scanty light, that I could not distinguish the name.

D. Vinckeboom.—A small poetical landscape, exquisitely finished—two Stags in a Forest.

Of the older Flemish painters of landscapes and scenes of familiar life, Jan Breughel, Steinwyck, &c., there are here several of the most elegant miniature-like little pictures, in which these painters appear in the best light, because the minute execution of the details, which makes their larger pictures appear hard, is here quite in its place, and they are able within such narrow limits to preserve the keeping which is wanting in the others. Hence a cabinet adorned with such small pictures by Frans Franck the elder is highly elegant.

Besides the pictures, these rooms are richly ornamented with select works of another kind. Of the earthenware called *majolica*, adorned with paintings and coated with varnish, the manufacture of which attained its highest perfection in the sixteenth century, in the duchy of Urbino, there are here some specimens, very distinguished by their form, pleasing composition, and careful execution of the paintings. But some enamelled vessels, particularly a large dish and a ewer, are strikingly beautiful. They are of the celebrated manufacture which, after the introduction of

Italian art into France, was there carried to perfection in the sixteenth century, and adorned the most tasteful forms with the spirited compositions of Rosso, Primaticcio, and Nicolo del Abate. Among the artists who distinguished themselves in the manufacture of such vessels, Jean Limousin was especially famous. Other vessels, of agate and nephrite, attract attention by the beauty of the material. A gold vessel, of the early part of the middle ages, is very remarkable, as well as another of Chinese bronze, the colour of which is more delicate than I have ever before seen. The Chinese glass vessels and those of the middle ages are likewise remarkable for the beauty of the colours and the exquisite workmanship. I need hardly say that choice pieces of Japan and Chinese porcelain were not wanting. The furniture corresponds in magnificence and costliness with the rest. The tables are slabs of giallo and verde antico, and other rare marbles. A cabinet is adorned with fine Florentine mosaic; cedar and other expensive kinds of wood are likewise frequently employed. But what especially pleased me was, that all these things bear a due proportion in size to the moderate apartments in which they are, and are likewise so arranged that they serve richly to adorn each, without producing, as often happens, by overloading and confusion, the disagreeable effect of auction-rooms. From the top of the tower, to which we gradually ascended, there is an extensive prospect, which however will bear no comparison with the delightful views of the valley of Bath. On a large plain in the vici-

nity the Bath races are annually held, and may be most conveniently seen from the tower in their whole extent.

I had scarcely set down these observations on the tower, and refreshed myself with a little luncheon, when I was obliged to set out again to see Mr. Beckford's house at the appointed hour. About three o'clock, therefore, I drove, under a burning sun, up the hill, to Lansdowne Terrace, where the house forms part of the crescent. My expectation had been not a little raised by the rich harvest in the tower; and I entered with peculiar pleasure the cool apartments, with their treasures of art. Unhappily this pleasure was rather damped when I perceived the impatience with which the inexorable housekeeper endeavoured to hasten my steps. Again, therefore, I can only give you what I hastily snatched of the treasures assembled here.

I shall never forget the dining-room, which, taken all in all, is perhaps one of the most beautiful in the world. Conceive a moderate apartment of agreeable proportions, whose walls are adorned with cabinet pictures, the noblest productions of Italian art of the time of Raphael, from the windows of which you overlook the whole paradisaical valley of the Avon, with the city of Bath, which was now steeped in sunshine. Conceive in it a company of men of genius and talent, between the number of the Graces and Muses, whose spirits are duly raised by the choicest viands, in the preparation of which the refined culinary art of our days has displayed its

utmost skill, by a selection of wines, such as nature and human care produce only on the most favoured spots of the earth, in the most favourable years, and you will agree with me that many things here meet in a culminating point, which, even singly, are calculated to rejoice the heart of man.

I will now proceed to examine the several pictures.

RAPHAEL.—The original picture of St Catherine, which is known to all the friends of art from DESNOYES' engraving; half-length, the size of life. With the purest expression of holy rapture, she directs her look upwards. From the character of the head, as well as the drawing, this picture was painted about the year 1507—that is, in the latter part of Raphael's Florentine period. In other respects, however, it differs from his pictures of that period. The features are rather less delicate; the nose, in particular, rather heavy; and there is something petty in the treatment of the hair. The hands are rather lifeless; the modelling is less careful; the local tone of the flesh is neither whitish in the lights, nor grey in the shadows, as in other pictures of that time, but more of a yellowish tone.

The purple colour of the under garment is unusual with Raphael in so large a mass; nor have I hitherto seen in oil paintings by Raphael so much use of hatching, not only in the shadows, but even in the lights of the flesh. Lastly, in the landscape, I was struck with the uniformly pale green of the fore-ground, and the pointed

pine-like form of some trees. This picture was obtained during the revolution by Mr. Day the painter, from the Borghese family, and sold for 2000*l.* to Lord Northwick, who afterwards parted with it to the present owner. The cartoon, according to Passavant, is in the collection of drawings in the Louvre. The Duke of Devonshire possesses some studies for it; and I have myself seen a pen drawing of the fore-part of the head, in Sir Thomas Lawrence's Collection.

B. Garofalo.—The Holy Family; above, God the Father enthroned, surrounded by angels. The graceful composition in the spirit of Raphael, the felt execution, the warm, brownish, and yet clear colouring, make this one of the most pleasing pictures of the master. It was formerly in the domestic chapel of the Aldobrandini family at Rome.

L. Mazzolino.—1. The Virgin and Child surrounded by saints; above, God the Father with angels, dispensing a benediction. The figures rather larger than usual. An admirable picture, with the exception of the head of the Virgin, in which he has not succeeded so well.

2. Christ in the Temple, with the Woman taken in Adultery. A rich masterly-executed composition. The priests and Pharisees in a gallery are remarkably spirited.

A Wise Men's Offering, with ideas taken from Raphael, is a good picture by another master of Ferrari, between Garofalo and Mazzolino, whose name is, however, unknown to me. The tone of the flesh is much too red.

A female Saint, half-length, of the school of PERUGINO, is painted in a rather reddish tone, but conceived with very noble and refined feeling.

FELIPPO LIPPI.—The Wise Men's Offering; an oblong picture, of remarkable delicacy and beauty. The conception is akin to that of Raphael in the great tapestry in the Vatican. The Virgin, sitting in the middle, is approached with reverence by the Wise Men with a rich train. In the landscape, which is of a pale green tone, are seen, in very small figures, the procession of the Wise Men, and Jerome, and Anthony, and other holy hermits.

JOACHIM PATENIER.—The Wise Men's Offering. One of the very best pictures of this unequal master, and the first in the Netherlands who established landscape painting as a distinct branch. In his characters and attitudes the influence of Lucas Van Leyden, as is always the case with him, is evident. The execution and colouring deserve great praise. Durer, while he was in the Netherlands, drew the portrait of Patenier on a slate.

HEINRICH VAN BLES, called CIVETTA.—A Landscape with St. John preaching. This follower of Patenier improved landscape painting. He is not so hard, and the aerial perspective is rather better observed. This picture, marked with his monogram the owl, is one of his most finished and pleasing works.

ADAM ELSHEIMER.—The Landscape with the Angel and young Tobit, mentioned by Sandiart, and well known from the masterly engraving of the Chevalier Goudt. In this rare and admirable

master we again see a great improvement in landscape in comparison with the preceding; for this picture is a real masterpiece in clearness, extreme delicacy in the gradation, and felt execution.

The following pictures are distributed in other rooms:—

Claude Lorraine.—A large Landscape. Of the latest period of the master, and therefore, though the composition is beautiful, it is but weak and bluish in the general tone, stiff in the trees, and particularly unhappy in the figures, which represent Christ after his resurrection and Mary Magdalene.

Gaspar Poussin.—1. A large Landscape, highly poetical and masterly. 2. A smaller picture, the tone of which is remarkably fresh for him.

Jan Steen.—A capital work of this spirited master, which places the ill consequences of intemperance in the most diverting manner before the eye. The artist himself, with his plump moiety, having too freely indulged in the glass, have fallen asleep at the table. Everything in the household hastens to take advantage of this state of things. A little girl feels in her mother's pocket. That this is not done in vain appears from a little brother who triumphantly holds up a piece of money, which they have made prize of. The youngest child, with all its might, strikes a chair with a wine-glass. In the back-ground the man-servant gives his sweetheart money. Nor are the domestic animals idle. The dog has attacked a

pie on the table; the cat, making a spring at a bird, has thrown down a china vase; the monkey amuses himself with books and papers. Even the elements take advantage, for the fire burns the goose on the spit. To a humour which no other Dutch master possessed in an equal degree, are here added a very careful execution of all the parts, and an uncommon brightness and clearness of tone. This picture, 2 ft. 9 in. high, and 3 ft. 5½ in. wide, may be traced through the well-known collections of Danser Nyman, Smeth van Alpen, Sereville, and Dalberg. The price of 220 gs., for which it was sold at the auction of Mr. Watson Taylor's collection, proves that even in England such capital pictures by favourite masters are sometimes sold for prices which in proportion are not high.

ADRIAN VAN OSTADE.—1. Three Men in a Farm-house, one of whom gives a child something to drink. Marked 1658. Of great clearness and striking effect of light. 2. Six persons assembled round a table. The heads are more defined and varied, the dramatic connexion of the figures more animated than usual; all is finished in a bright golden tone, and with the strict observance of the aerial perspective which distinguishes A. Van Ostade's best works. Marked 1663. On panel, 1 ft. ½ in. high, 1 ft. 4 in. wide. At Delahante's sale, in 1821, 400 gs. were paid for it.

N. BERGHEM.—Several persons are engaged on a sea-coast in embarking fish, while others are variously employed. A bay is animated with

vessels of different sizes. In the back-ground a chain of mountains. In richness, precise and spirited touch, and carrying through of the warm tone of a summer evening, this is one of the finest works of Berghem. It is engraved by Le Bas, and was formerly in the Praslin and Choiseul collections. 775 gs. was paid for it in the year 1823.

JAN BOTH.—A Sunset in a mountainous Italian country. A waterfall rushes foaming between rocks. One of the three figures is the artist drawing. This picture is marked with Both's name; the execution is very delicate, with uncommon clearness and depth of colouring. On canvas, 2 ft. 6 in. high, 2 ft. 11 in. wide.

J. RUYSDAEL.—A rude Country, thickly grown with trees, in which a brook forms a waterfall. Very carefully executed.

J. WYNANTS.—A large Landscape, of extraordinary force of colouring; of the best time of the master.

A. WATERLOO.—A rich Landscape by this master, whose pictures are so extremely scarce.

ARTHUS VAN DER NEER.—Skaters amusing themselves on the polished surface of a frozen canal; the banks are slightly covered with snow. The setting sun tinges the clouds with a deep red. In truth, tone, and clearness a real masterpiece.

L. BACKHUYSEN.—Dark clouds cast their shadows over the sea, which is running very high, and is covered with several ships. Far more true than usual; very harmonious in the cool tone, and of admirable effect.

J. VAN HUYSUM.—A rich bouquet of Flowers in a vase upon a marble slab, on which there is a bird's nest. As delicate in the execution as bright in the colours; on a light ground.

In one room I found a number of portraits, many of which appeared to be very excellent. But the curtains, which were closed, and which I could not prevail on the woman who attended to draw aside, caused such a deep chiaro-scuro that I with difficulty distinguished a portrait of Bishop Gardiner by HOLBEIN. The extremely detailed landscape of the back-ground is very unusual. The profile portrait of a man, as I am inclined to believe by a great Venetian artist, increased not a little my regret at not being allowed to view these pictures in a favourable light.

Besides all these I saw the most delicate little cabinet pictures by Vinckenboom, Hermann Sachtleven, J. Griffier, Van Kessel, Poelenberg, Steenwyck, &c.; as also many choice pictures by Canaletto, among which a view from the court-yard of the Doge's palace was very fine.

Here, too, everything else corresponds with those beautiful works of art. Thus I was struck with a slab of Florentine mosaic, which surpasses in size and richness everything of the kind that I had before seen.

Many of the pictures in the tower and in the house may go by names different from those which I have assigned to them. But the people did not know the current names of many. I could only give them such names as occurred to me at the first sight, and I will not deny that, if I had had more time to examine them, I might,

in some instances, have come to different conclusions.

On the whole, I came away with the conviction that Mr. Beckford unites, in a very rare degree, an immense fortune with a general and refined love of art and a highly-cultivated taste. Such a man alone could have produced a creation like Fonthill Abbey, which, from the picture that I am now able to form of it, must have realised the impression of a fairy tale. The extensive Gothic building, with a lofty, very elegant tower, from the views which I have seen of it, must have had, in the highest degree, the grandly fantastic character by which this style of architecture exercises so wonderful a charm. Conceive the interior adorned with the above-described and numerous other most important works of art, with the most elegant and costly furniture; conceive it surrounded by all that the art of gardening in England can effect by the aid of a picturesquely-varied ground, luxuriant vegetation, and a great mass of natural running water; and you will have a general idea of this magic spot, which so far maintained this character that for a long time no strange foot was permitted to intrude. Accordingly, when Mr. Beckford, after having enjoyed all the delights of this seat for about twenty years after its completion, resolved, in the year 1823, to sell it with all its contents, the fashionable and the unfashionable world flocked from all parts of England to wonder at this "lion," the greatest that had long been exhibited, and to purchase some of the works of art at the sale. Mr. Beck-

ford himself, however, bought in many of them. Unhappily, Fonthill Abbey has resembled also in its transitory existence the frail creations of the world of enchantment, the tower having fallen soon after it was sold, and destroyed in its fall the greater part of the building.

In the evening, when I was ready to set out for Bristol, I found that, notwithstanding the numerous conveyances on the high roads in England, delays may sometimes occur in consequence of the great number of travellers. One coach after another arrived, but all were so full both inside and out, that not a corner could be found for me. I had passed two hours in this vexatious suspense, when at nine o'clock I at length obtained a seat with much difficulty. By this delay, I lost, to my regret, the sight of the beautiful country between Bath and Bristol. On the following morning I rose early to look about the city. Though the vivid recollection of the wonderful city of Bath made me fastidious, the situation of Bristol appeared very beautiful and picturesque. Here, too, the inequalities of the ground produce a variety of views. Redcliffe church is a very large gothic edifice of the fourteenth and fifteenth centuries, situated on an eminence, and has a very stately appearance. Over the entrance rises a large square tower, which, however, as is often the case in England, has no spire, but has four small turrets at the corners. The middle aisle or nave is very broad, and, with the vaulted ceiling, has a striking effect. The arms of the cross, which are not long, are of equal height, and have likewise

lower side aisles. The windows have the uniform parallel patterns.* Among the monuments, I was struck with a very old one, of a crusader, which has been brought hither. It is a powerful figure, with the right hand on the hilt of his sword, as if he was still ready to keep the heathens from the Holy Sepulchre. Some other monuments of the fifteenth century are rather rude for that age. Next to this church, the lofty gothic tower of the College forms a grand mass, and another with four fret-work points is very elegant. Of the other large buildings, the Exchange is particularly worthy of notice. Many of the streets are well built, and here, too, the finest hewn stone is often employed. Lastly, the Avon, here a considerable river, with numerous merchantmen, greatly contributes to the animation and beauty of the city. It is true, that, as in all great manufacturing towns, there are likewise wretched and miserable quarters. But, whichever way you turn, you enjoy the surrounding country clothed in the most luxuriant vegetation. In Queen's Square I saw, in some demolished houses, marks of the dreadful riots which took place here three years ago.

Being tired and hungry after my walk, I desired my attendant to show me to the coffee-room of an inn, to take some refreshment. I here met with a very remarkable sight. In other countries, as well as England, there are fat and lean people; but in no other that I have visited are the two species so decidedly different from the general mass,

* See engravings in J. Britton's Redcliffe Church.

each of itself of so distinct a character, and the two so thoroughly contrasted with each other as in England. In the race of the lean, who are generally tall, every form, every limb and part of a limb, has a most successful tendency to a right line; the features of the faces are very sharply cut out, the pointed nose often tinged with red. In harmony with all, their motions have something angular in them, a certain predilection for right and acute angles. An expression of acuteness and peevishness often predominates in them. The most general representative of this class is the celebrated Pitt, who so often appears in old caricatures.

The race of the fat is a naïve species of practical professors of Æsthetics; inasmuch as they do their utmost to attain the most perfect form, namely the sphere, so that they are constructed of a number of larger and smaller segments of circles. In their motions they affect, like Correggio, though not so happily, the round, and, without being conscious of it, never depart from the obtuse angle. By their resemblance to the form of our planet, they afford the most evident proof that man is a microcosm. Good-nature and a considerable portion of sensuality generally mark their features, over which a uniform red is often spread. The usual representative of this class is the personification of the English nation as John Bull.

I had scarcely finished my mutton-chop, when a perfect model of the latter species entered. From the great respect with which he was re-

ceived, I concluded that he must be an old and welcome customer. After he had seated himself with some difficulty at one of the little tables, he speedily began to attack the cold breakfast before him. I had never before witnessed such a desperate onset. His first attack was directed against a piece of roast beef, as being the main body of the enemy, and the principal *pièce de résistance*. He repeated his charges with such vivacity, and at such short intervals, that the large mass rapidly decreased, to my astonishment, and was soon entirely overcome. After he had thus broken the centre, he fell without mercy on the light troops, the poultry, &c., on the flanks of the main body. It was remarkable, how, while he was devouring one morsel, always accompanied with a large piece of bread, his eyes flashed with fire, looking for the next victim. The quantity of ale with which he washed all down was in due proportion. Profound silence reigned during the whole repast, at which a waiter, ready to attend to every call, looked at due distance, with almost tragical gravity, and profound respect. Considering the temperance so general in England, of which I have already spoken with praise, I thanked my stars for having shown me this specimen of the contrary, which I looked at with no less interest than Professor Buckland on the remains of an Ichthyosaurus, or some other antediluvian animal. How many traits in English history, how many figures in English literature, had I for the first time a clear perception of in consequence of this sight!

Soon afterwards I drove to Leigh Court, the seat of J. P. Miles, Esq., a very wealthy merchant and manufacturer, to see his collection of paintings, which was the chief motive for my visit to this part of the country. On the road to it you have a delightful view of the richly-wooded hills of Clifton, on which there is a crescent of surprising extent. Passing through an extensive park, you come to the beautiful grounds, which are kept in the finest order, and to the splendid mansion. It is built with great taste in the Italian style. From a vestibule of four pillars you enter a circular atrium, which is adorned with copies of celebrated antique statues of the Knife-grinder, the Wrestlers, &c. A large hall beyond it, with a gallery all round, supported by elegant marble pillars of the Ionic order, is very suitably adorned with statues of the Venus de Medicis, the Apollo, and others. As I knew how difficult it is to obtain admission to this collection, I had obtained, by the kind intervention of Mr. Pusey, an open order, from a son of Mr. Miles, to the steward. To my great regret I obtained, however, only a cursory view of an hour and a half, during which the impatient steward left me only for a few moments. Though my expectations of this collection, which the Marchioness of Lansdowne, who is so good a judge, had highly extolled to me a few days before, had been raised very high, they were far exceeded. I found in these apartments a series of capital works of the most eminent Italian, Flemish, Spanish, and French masters, which would have done

the highest honour to the palace of the greatest monarch in Europe. I was thereby inspired with the greatest esteem for Mr. Miles. How seldom does it happen that persons who have acquired great wealth think of employing it in any other way than in a barbarous and tasteless luxury, and all possible refinement of animal worship, to which the majority in our days are addicted, in a much more pernicious sense than the ancient Egyptians; for they did not sacrifice to the animals, but to the divinities which they fancied were concealed in them! To what indeed do the majority now direct all the efforts of their divine part their mind, but to cherish in every possible manner their animal nature, to provide it with the choicest viands; in short, to procure for it every possible gratification? Should they, however, happen to feel the want of giving to the mind some portion of the wealth it has acquired, they are generally deficient in the necessary knowledge and correct judgment to execute this intention in a suitable manner. The more therefore did I rejoice to see what has been done here in various ways, and with refined taste.

I will now endeavour to give you a particular account of those pictures which adorn the first two rooms:—

FIRST ROOM.

ANNIBALE CARRACCI.—John the Baptist in the Wilderness; half the size of life. A noble and graceful form, and warmly coloured.

VELASQUEZ.—The Virgin kneeling, and, with

outstretched arms, gazes up in rapture to heaven. Landscape back-ground; figure the size of life. I here, for the first time, met with this master as an historical painter. The feeling is grand and noble, the colours of the drapery of peculiar beauty in the arrangement; the tone of the flesh, however, less clear than in his portraits.

ANDREA DEL SARTO.—The Virgin with the Child, and St. John. Of extraordinary effect, from the figures being above the size of life, and the very powerful colouring, though it cannot be classed among the graceful and attractive works of the master.

MURILLO.—The Martyrdom of St. Andrew; of which I saw a sketch in Dulwich College; figures about quarter the size of life. The whole composition is very discreetly handled, the expression of the Saint noble, the colours singularly tender and clear, the execution uncommonly careful.

GASPAR POUSSIN.—A very large Landscape, almost square, from the Colonna Palace. In the most elevated taste of the master, and in admirable harmony with the fine figures, by Nicholas Poussin, of Elijah, to whom an Angel points out Jehovah passing over in the clouds. If to this be added the remarkable clearness of the colouring, the careful execution, it must be confessed that this picture is a *chef d'œuvre* of this great master, nay, that it is the acme of landscape painting.

MURILLO.—The Holy Family, with some Angels, in a landscape; figures almost the size of life. Of the decidedly natural epoch of the master—hence the forms more determined, the colours

less clear and tender. Impasto and execution admirable; at the same time, the expression nobler than in most of his pictures of this period.

CLAUDE LORRAINE.—The effect of the morning sun upon the sea; in the fore-ground fishermen drawing their net. So far as the height and dark situation of the picture would permit me to judge, it is of his earlier time; of great freshness and clearness of tone, and very good impasto.

ANNIBALE CARRACCI.—Diana and Actæon; figures about half the size of life; in a fine landscape, with an open view of the sea. The horns of Actæon, who is flying, are beginning to shoot. The figures are more slender in the proportions, more graceful in the attitudes, than usual; the colouring particularly clear, the finishing very careful.

GUIDO CAGNACCI.—Susanna with the Elders; half figures, the size of life. A very choice picture, with great power in the colouring, and particularly careful.

NICHOLAS POUSSIN.—The Plague at Athens, according to the description of Thucydides. A large, very rich masterpiece of Poussin, in which we are reconciled by his skill to the horrors of the subject. All the ideas of his great model are here exhausted—disease and death spread their terrors around. The expression of a dying mother is particularly touching. Many in vain implore help in the temples of their gods. Very few pictures of Poussin are so masterly studied in all their parts, so well understood in the very difficult foreshortening: the heads, at the

same time, are much more varied and more true to nature than usual. In the heavy brownish tone of the lights, the brown of the shadows, is seen the influence of the Carracci; in the deep blue tone of the landscape and of the sky, that of Domenichino, which indicate Poussin's earlier residence in Rome. Some parts, for instance, the back-ground on the right hand, have become dark.

On the wall between the windows I remarked a graceful female figure, by ROMANELLI; a small Landscape with Banditti, by SALVATOR ROSA; and Youths looking at a sleeping Nymph—a happy composition, said to be by DOMENICHINO, which, however, the dark situation of the picture would not permit me to decide.

SECOND ROOM.

CLAUDE LORRAINE.—1. A mountainous, richly-wooded Landscape, with manifold graduated middle distances. In the back-ground the sea, with distant coasts; in the fore-ground the Temple of Apollo, in which an ox is sacrificed. A cool, morning, silvery tone, is spread with the most delicate feeling throughout all the picture. Marked, "*Il Tempio di Apollo, Claudio Gille, Inven. fecit Rom.* 1662, or 1665," I do not exactly remember which. This picture, which is 5 ft. 4 in. high, 7 ft. 4 in. wide, is in every respect one of the finest that ever came from the hand of this great master. The greatest charms of nature are here woven into a magic poem, the whole of which bears the impress of the refined mind of Claude Lorraine. This two-fold charm of an already

highly attractive subject, and the inmost feeling of the harmonious soul of the artist, as the magic mirror in which the whole appears to us—this it is which exercises so wonderful and irresistible a power on every cultivated mind. Besides this, the picture is of that time at which he had attained the highest perfection in the observance of the general keeping, without sacrificing to it, as he afterwards did, the vigorous execution, the local colours, and the individualising of the details. This picture was engraved by Woollet.

2. The companion: likewise an exquisite composition, though much paler, and more monotonous in the colour. The stiff, lengthy figures, too, of Æneas, who, with his companions, is landing in Italy, disturb the harmony of the effect. Of the inscription I can call to mind only, "*Claudio Gille, inv. fecit. Romæ,* 1675;" from which it appears that he painted this picture in his 75th year.

At the time of the French Revolution, these two pictures formed a chief ornament of the Altieri palace in Rome, when they were bought by Mr. Fagan for 9000 scudi; they afterwards came into the possession of Mr. Beckford, with four Italian cabinet pictures, for 10,000*l.* At the sale of the works of art at Fonthill Abbey, they fell into the hands of Mr. Hart Davis, of whom Mr. Miles purchased them.

Rubens.—The Woman taken in Adultery. A composition of five principal, and seven secondary figures. A knee-piece, rather above the size of life. On panel, 4 ft. 8 in. high, 7 ft. 4 in. wide.

This picture, which is entirely painted by Rubens' own hand, is perhaps of a not much later date than the celebrated Descent from the Cross in the cathedral at Antwerp. This seems to be confirmed by the elevation of feeling and the soberness of the colouring. The culprit, whose whole figure is represented with much judgment, stands, with an expression of contrition, in the middle. The calm dignity of Christ at her right hand forms a striking contrast with the vulgar appearance of a corpulent priest, and the cold refined malice of a tall, lean Pharisee on the other side. That Rubens intended to represent in them Luther and Calvin, I do not believe, as they are not like them, and Rubens might easily have obtained portraits of both. Another man of a dignified appearance is said to be the portrait of his master, Otto Venius. The flesh is in a very full tone; the careful execution admirably fused. This celebrated picture, which is in an extraordinary state of preservation, is said to have been painted for the family of Van Knyf at Antwerp; at least in the year 1780 it was in the celebrated collection of the Canon, Van Knyf, in that city. At the sale of Mr. Henry Hope's collection, in the year 1816, it was sold for 2000*l*.

Domenichino.—St. John the Evangelist in a vision, supported by two angels; full-length figures, the size of life. The elevated character, the careful drawing, the glowing colouring, and admirable impasto, make this picture, formerly in the Giustiniani Gallery, one of the most beautiful of this rare master. In the year 1804, 6500 scudi

were refused for it. When the whole Giustiniani Gallery went to Paris, it was purchased by Delahante, who sold it to Mr. Harris. It subsequently passed from the possession of Mr. Hart Davis to that of Mr. Miles. It is in an excellent state of preservation.

TITIAN.—Venus and Adónis. A good school copy of the celebrated picture in the Museum at Madrid.

RUBENS.—The Virgin supports the infant Christ standing on her lap, to whom St. John stretches out his arms. There are, besides, St. Francis of Assisi worshiping, Elizabeth and Joseph. Very pleasing in the expression; warm, but sober in the colouring, and carefully finished. On canvas, 5 ft. 8 in. high, 6 ft. 7 in. wide. Though there is another, a little larger, and likewise fine copy of this picture in the king's collection, I am not inclined to doubt the originality of this one.

From the contents of these two rooms you may judge with what fine works Mr. Miles and his family are always surrounded.

As I am obliged, after so cursory a view, to write down all from memory, I cannot carry the order of the rooms any further, but only mention those works which most struck me.

RAPHAEL.—1. Christ bearing his Cross. A long narrow picture, formerly the centre-piece of the Predella to the altar-piece which Raphael painted for the nuns of St. Antonio at Perugia; now in the Royal Palace at Naples; therefore painted in 1505. The beautiful composition is

well known to the friends of art by the engraving which Larmessin made of it when it was in the Orleans Gallery. The group of the mourning women is peculiarly beautiful in the attitudes, and striking in the expression. This small picture is perhaps of rather a later date than St. John preaching, at Bowood; for it more nearly resembles, in the bright yellowish tone of the flesh, in the light colour of the draperies, the Madonna del Granduca, which appears certainly not to have been painted before the end of the year 1505. Though it is rather injured by cleaning, it was originally more slightly treated than the Predella at Bowood. In the free, dramatic character of the whole, the changeable stuffs of many draperies, the influence of the Florentines is very clearly manifest. Only in the back-ground of the landscape there is still the dark blue of the Perugian period.

2. The Virgin lifts the veil from the Child, which has just awaked, and with much animation stretches out its arms to her. Half-figures, the size of life. The composition agrees entirely with the celebrated picture of Loretto, which was brought by the French to Paris, and has disappeared since the Restoration. Joseph, however, is wanting here. Of all the copies of this picture with which I am acquainted, it is by far the best, and is much superior, for instance, to the old copy, which, under the reign of Charles I., was purchased for the Gallery of the Louvre as an original. The Child is of the greatest beauty, and has all the peculiarities of Raphael—the

greatest vivacity, the delicate drawing, the reddish extremities. The Virgin has more than any other of Raphael's the appearance of a portrait; yet the features are very delicate. The colouring is, throughout, even in the half-shadows, extremely clear. It is painted on panel.

3. Pope Julius II. I would not mention this picture, of which there are such numerous repetitions, were it not different from all that I have seen, and extremely excellent. The features are not so large, and the genuine Italian nose, in particular, is more finely formed. The treatment is masterly. Painted on panel.

Fra Bartolomeo.—The Virgin and Child. A good picture, but not very characteristic of him, because in many parts it resembles Andrea del Sarto.

Michael Angelo Buonarotti. — The frequently-recurring composition of the Crucifixion, with the Virgin and St. John at the sides. A small picture, admirably executed by one of his scholars.

Lionardo da Vinci. — Christ bestowing a blessing. Of a grave dignified character, but deficient in expression, and the lifted hand rather too large. Though it has much merit, it is of a later period than Lionardo. On canvas.

Correggio. — St. John the Baptist, whole-length, the size of life; of very elevated character. Judging by the conception, and the astonishing glow of the colouring, it should rather seem to be a masterpiece of Parmegiano.

2. A Female Head appears to me to be too

weak and affected for him, and rather a good picture by his scholar, LELIO ORSI DA NOVELLARA.

3. The Entombment. Though there is a repetition of the picture here, as a copy of this, by AGOSTINO CARRACCI, I yet think that this, which is called a Correggio, judging by the handling and the feeling, is of the time of the Carracci, though endeavouring to imitate him. It is, however, a beautiful picture.

PARMEGIANO. — An Allegory of Original Sin. Above is Christ, below many naked figures chained. A small picture, of very noble design, warm colouring, and careful execution.

GIOVANNI BELLINI.—The Wise Men's Offering. A Predella, of very pure conception, and peculiar composition. Joseph, who is seated near the Virgin, appears of more importance than usual. The Wise Men, remaining at a little distance, respectfully offer their gifts. Delicately executed in a clear yellowish tone of the flesh.

GIACOMO BASSANO.— The Presentation in the Temple, and the Healing of the Lame Man. In clearness, force of colouring, and very careful execution, these are extremely fine pictures of moderate size.

LODOVICO CARRACCI. — The Holy Family. A cabinet picture, very pleasing by the expression, colouring and delicate treatment.

ANNIBALE CARRACCI.—Two Franciscans. An uncommonly spirited and animated study from nature.

GUIDO RENI.—Cleopatra. The original of innumerable copies. Extremely pleasing by the

beauty of the features, expression, clearness of colouring, and admirably-fused execution.

GUERCINO.—A single female head, if I mistake not, a Magdalene. Unusually noble in form and expression. Likewise a good cabinet picture.

CARLO DOLCE.—The Virgin, with a blue mantle over her head, which is so often met with, here taken in profile, and of great clearness and delicacy.

CLAUDE LORRAINE.—1. A Landscape of middling size, of his early period; the details very carefully made out in admirable impasto. 2. Of the same size, but of rather later date. The cool harmony is very pleasing.

GASPAR POUSSIN.—Two views of Tivoli; large upright pictures, which are among his finest works, on account of the happily-chosen points of view, the clearness and finished execution of all the parts. A smaller, likewise very beautiful landscape.

RUBENS.—The Conversion of St. Paul. I was truly delighted to see here, in figures as large as life, the composition which I had always admired in the fine engraving of Schelte Bolswert. The spirited, long-maned horse of the saint, has fallen on his knee, and Paul, thrown over his head, lies on the ground with his eyes closed. Terror is most strikingly expressed in his noble, pale features. Rubens has very happily recollected, in the position of the arms, Raphael's Ananias, which so incomparably expresses the irresistible effect of a superior power. In the dazzling beam of light, which strikes him from heaven, appears

Christ. One of the attendants assists Paul; all the others are seized with a panic terror, which makes the horses of the three who are mounted rear and kick. Rubens appears here in all his greatness, not only by the fire with which he represents the momentary excitement, but likewise by the uncommon soberness in forms and colours, which latter, however, are of surprising depth, force, and clearness, and likewise by the equal and careful execution. This masterpiece was formerly in the possession of the Montesquieu family, of whom Delahante purchased it, and sold it in England. In the year 1806, it was in the possession of Mr. Hastings Elwyn, who sold it for 4000 guineas to Mr. Hart Davis. In an auction in the year 1810, it was sold for 2550 guineas, a proof of the astonishing fluctuations in the prices of pictures. On canvas, 8 ft. high, 11 ft. 6 in. wide.

Vandyck.—The Virgin, with maternal tenderness, looks at the Child, which lies before her asleep. It resembles in the design the picture of Guido, of which there are so many repetitions. Remarkably refined in the characters, and most delicately finished. From the Balbi Palace at Genoa. On canvas. 1 ft. 10 in. high, 2 ft. 5 in. wide.

Gerard Douw.—A very choice picture; the subject of which I have, however, forgotten. (The Water Doctor. 1 ft. 7 in. high, 1 ft. 5 in. wide.—H. L.)

Paul Potter.—Three Cows in a Meadow. A few trees interrupt the least landscape. Marked with his name, and 1652. Rather more broadly

treated than usual, and the sky not free from reparations.

Le Sueur.—The death of Germanicus. A rich noble composition, quite in the style of Nicholas Poussin. Figures half the size of life.

Joseph Vernet.—A very carefully-executed and delicate picture, in a silvery tone.

Velasquez.—1. Philip IV., King of Spain, on horseback. A small, very excellent picture, in the bright, clear, and yet full tone, peculiar to him, soft, and freely executed with a flowing pencil.

Murillo.—The Virgin and Child, and Joseph. Figures the size of life. Of the best time of the master. Noble in the characters, of great beauty; in a warm reddish tone, and delicately fused painting.

2. St. John the Baptist, in rapture. Less warm in the colouring than the former, but very delicate in the tone.

In conclusion, I must mention a picture of the German school. It is a half-naked figure, the size of life, by Hans Holbein. Unfortunately, this picture, so interesting to me, and which, on account of the bow and arrows in his hands, has acquired the name of William Tell, hangs between the windows, so that I was obliged to strain my eyes to distinguish it. It is executed, in parts, very accurately from nature, and unites, with a certain severity, fulness of form and great depth of colouring.

In the afternoon I visited Clifton, where there is, from the Crescent, a noble view over the whole

of the fertile valley of the Avon. Unfortunately, I had not a letter of introduction to Mr. William Acraman, a merchant residing there, whose choice collection contains works by Metzu, Caspar Netscher, Teniers, A. Ostade, Berghem, Cuyp, Wouvermann, Both, Ruysdael, Backhuysen, W. Van de Velde, and by the English painters, West, J. Westall, and Johnson.

Yesterday, tending to the north-east, I travelled by coach to Warwick, which is nearly in the centre of England. Habit too much blunts our feelings for the daily-recurring beauties and phenomena of nature. How rarely, for instance, do we feel with heartfelt delight the sublime spectacle of a sunrise! I was yesterday in the right frame of mind for such impressions, and a joyful devout sensation pervaded me, when, in the serenest sky, the sun rose above the horizon in all the splendour and magnificence with which, so many thousand years ago, it filled the first of our race with mute adoration, and has since shone on the innumerable joys and sorrows of the perishing sons of men. It gilded, far and wide, the green, richly-fertile country which spread out before my eyes from the elevated road, over which the carriage, with four fine horses, rapidly rolled. I overlooked the deep bay, with its beautiful rising banks, into which the Severn falls, and was able to follow, as upon a map, the winding course of the silver river far into the country. Shakspeare's noble description of the combat between Mortimer and Glendower occurred to me—

"When on the gentle Severn's sedgy bank,
In single opposition hand to hand,
He did confound the best part of an hour
In changing hardiment with great Glendower;
Three times they breathed, and three times did they drink
Upon agreement of swift Severn's flood;
Who then, affrighted with their bloody looks,
Ran fearfully among the trembling reeds,
And hid his crispe head in the hollow bank,
Blood-stained with these valiant combatants."

Henry IV., Act I., Scene IV.

Thus the beams of the sun were combined with the intellectual light of poetry to diffuse for me the most magical charm over this country. The county of Gloucester, into which I now entered, appeared by the many meadows, carefully surrounded with live hedges and trees, to be a cattle-breeding county. Gloucester, the capital, a city of moderate size, is distinguished by its ancient cathedral. Unfortunately, we only changed horses here, so that I could not see the interior, and had but a cursory glance of the noble exterior. The shape of the tower resembles that of Redcliffe Church in Bristol, only that here the tower rises much higher and is only broken off quite above. The effect is, therefore, even less agreeable than in the other, because the eye still more requires it to end in a point. Early in the afternoon I arrived at the fashionable watering-place Cheltenham, with very extensive walks newly laid out, and fine buildings. The large room where the waters are drunk is called the Spa. The country, with moderate inequalities of the ground, is indeed cheerful and pretty, but, in comparison with Bath, appears insignificant and

poor. From Gloucester, a by-road leads through the little town of Alcester to Stratford-on-Avon, the birth-place of Shakspeare. As we drove by, I saw the house in which that great genius first saw the light of the world. It is a small, very low building of lath and plaster, in which there is now a butcher's-shop. As we passed rapidly by, I could only read over the door the words "Immortal Shakspeare." There is something singularly affecting in seeing the poor and confined space in which a mind had its origin on earth, which now, by his works, has become a giant, who has long passed over the ocean that surrounds his native land, and excites astonishment and admiration wherever human civilization has penetrated. The impressions which he may have received, as a boy, from the natural scenery round his native town are not grand, but yet cheerful and pleasing; for the country, diversified with gentle eminences, is adorned with fine trees and smiling meadows. Towards Warwick the hills become more considerable; as we approached the town we met such great numbers of elegant equipages that I might have fancied myself in the vicinity of London, but for the farmers' waggons which were sometimes interspersed among them, in which the heads of men, women, and children appeared by dozens. Nay, an ass, on which four boys were seated, one behind the other, reminded me of the celebrated horse Bayard, with the four children of Haymon. When I inquired the cause of all this bustle, which raised clouds of dust, I was told that it was *Warwick Races*.

I lamented my ill fortune, fearing that I should neither find any accommodation, nor be able, amidst such a concourse of people, to see Warwick Castle conveniently. My apprehensions increased when I saw the town so thronged with people that it resembled a swarm of bees. My good star, which had not yet forsaken me on this journey, would so have it that a single room had for a moment become vacant on my arrival, of which I immediately took possession. I was so tired that, notwithstanding the incessant noise, I soon fell asleep. This morning, at half-past eight o'clock, the earliest hour for the admission of visitors, I was standing, favoured by the finest weather, at the gate of Warwick Castle. The porter took me into a room of his dwelling, where a woman showed me the weighty armour of the gigantic Guy Earl of Warwick. In the middle there stood a very large iron vessel. "Out of this," said the woman, with the utmost seriousness and confidence, "Guy used to take his punch, and always emptied it at one draught." On her unexpectedly striking it with one of the weapons, I thought the drum of my ear would burst, so piercing was the sound. Passing then through a pretty long passage, cut in the rock, which raised my expectations still higher, the whole Castle, with all its walls, battlements, and towers, suddenly stood close before me. This sight is certainly one of the most surprising that can be met with. The corners of the front are defended by the two largest towers. Of these, Guy's Tower runs to the greatest height into the

blue sky; but Cæsar's Tower, opposite, exceeds it in size. In this Castle lived, in the 16th century, the great Earl of Warwick, who made and unmade kings, and is therefore called by the English *the king-maker*. You will remember him in Shakspeare's Henry VI. What a powerful influence must the early impression made by this Castle have had on the masterly delineation of this haughty vassal in this early work of the poet! Glo'ster's words, "There on those walls the gloomy Warwick dwells," occurred to me, and I felt as if he might every moment look out of one of the windows of the tower. I was standing alone, and in profound silence, lost amidst these remains and recollections of the middle ages, when I was suddenly aroused from my reveries and recalled to the realities of the present times in a very peculiar manner. The Warwick clock struck nine, and a chime of musical bells in the steeple of the old principal church, called the Beautiful Mary, began to play "Freut euch des Lebens" (Life let us cherish). I felt as if cold water had been poured over me. The practical philosophy of this song did not build this fortress, thought I to myself, as I passed through the entrance, and looked on the spacious court-yard of the Castle. As you enter, the stately residence is on the left hand, and opposite two smaller towers, which are united, at a great height, by a bridge. The irregular shape of the court-yard, the various masses of building which enclose it, with a happy absence of artificial arrangement, and which are partially covered by ancient lofty trees,

produce a grandly picturesque and romantic effect, such as one is not likely to meet with a second time.* Masses of old ivy and wild vine, climbing up the walls and towers, make you feel that the date of this fortress is long since passed; the state of preservation in which all is maintained, the soft, well-kept greensward shows, on the other hand, that it is still held in due honour, and even inhabited.

How greatly did I rejoice when the housekeeper, as soon as she heard my name, told me that my august patron, His Royal Highness the Duke of Cambridge, had applied in my behalf to the brother of the Earl of Warwick (his Lordship being in Switzerland), who had given orders that I should see the whole and every part at my convenience! In fact the good woman and the steward took great pains that nothing interesting might escape my notice. I first viewed the handsome and spacious hall, which has been very lately repaired, but in the ancient taste, and properly adorned with weapons of various descriptions. Going to a window, I was astonished at the prodigious thickness of the walls. In two suites of apartments, at the two ends of this hall, a number of choice paintings are tastefully arranged, respecting which I will now give you some particulars, in the order in which I have seen them.

VANDYCK.—The portrait of a young Man, of a very marked character, with mustachios and curly hair. Knee-piece. This spirited, animated

* See Views in J. Britton's Architectural Antiquities. Part IV. p. 179.

picture, of the early time of the artist, with a rather cool, reddish tone of the light and black shadows, is here ascribed to Velasquez.

A. De Lorme.—The Interior of a Church by candle-light. A large picture of this rare painter of architecture, in which the perspective and light and shade are very masterly. Marked 1645.

Salvator Rosa.—1. Two Robbers under large trees. Very spirited.

2. Democritus; the same, on a small scale, as the large picture in the Grosvenor Gallery. Well executed, and very clear.

Raphael.—The copy of Joanna of Aragon, so often met with, which is so highly extolled by the author of the 'Letters of a German Prince' in his admirable description of Warwick Castle. I likewise thought the head more delicate, animated, and warmer in the tone, than in any of the other copies known to me, that in the Louvre not excepted, and the execution is throughout very careful. Still however the vacant look of the eyes, the rather careless treatment of the accessories, the very dark back-ground, prevent me from considering it as the original by Raphael mentioned by Vasari.

Rubens.—The portrait of the celebrated Collector and Amateur Thomas Howard Earl of Arundel (knee-piece), in armour, with a truncheon in his right hand, and his helmet on a table behind him. This picture proves what Rubens was able to do when he exerted all his powers. The very nobly-conceived and finely-drawn head is in the most glowing, deep tone,

the impasto masterly, and the brilliant armour painted with astonishing force.

RUBENS.—Portrait of the Marquis of Spinola, the celebrated general of Philip II. in the Netherlands, with the truncheon: a knee-piece. In many respects it varies from Rubens, yet is executed with a refined feeling of nature, in a bright, delicate golden tone.

VANDYCK.—The Wife of Frans Snyders, in a white cap and a broad ruff. The handsome face is painted in his earlier style, with great simplicity of feeling, in a very clear tone, resembling that of Rubens. Formerly in the Orleans Gallery.

VANDYCK.—Lady Brooke, of the family of the present Earls of Warwick. She is sitting in an arm-chair, in a black silk dress, richly adorned with jewels, and is seen nearly in profile. At her side, her young son, in a red silk flowered dress; at her feet a greyhound. Figures the size of life. An uncommonly finished picture, extremely elegant, about the middle time of his residence in England.

VANDYCK.—Henrietta Maria, Queen of Charles I., whole-length, the size of life. In an orange silk dress, ornamented with jewellery, she stands in an easy attitude with her hands folded. This portrait, most delicately executed in a silvery tone, is one of the most beautiful that Vandyck painted of that queen.

VANDYCK.—A portrait, said to be that of the Duke of Alba (a knee-piece), in a silk dress with a black pattern and a black pelisse. Marked 1630. This picture is perhaps of his best period,

since it combines with the elevation of conception and simplicity of form, which he acquired in Italy, a masterly execution, in a bright, clear, golden tone. The hands, especially the left, are of extreme delicacy. It cannot be the Duke of Alba, who died in 1582. I find much resemblance in the features with Vandyck's portrait of the Earl of Arundel, in Stafford House.

VANDYCK.—King Charles I.; knee-piece. In his left hand a glove, leaning with the right upon a table. The lights very bright, the shadows of a reddish tone, the painting very mellow. Yet I doubt the originality.

VANDYCK.—David Ryckaert, the painter, sitting in an arm-chair, with a fur cap on his head, in a dress trimmed with fur. The face, with very marked features and large mustachios, is most carefully painted, with extraordinary truth to nature, in a very warm, clear tone, resembling that of the light pictures of Rembrandt.

TITIAN.—The portrait of Macchiavelli. I could not recognise in this picture either the conception and execution of Titian, or the features of Macchiavelli; but the young man whom it represents has a very sensible countenance, and the painting indicates a great master, whose style much resembles that of the admirable G. B. MORONI, of Bergamo. On a label are the words "*Deo, Patriæ, Tibi.*"

DOBSON.—A portrait in armour; half-length. A carefully-executed picture of this eminent English painter.

VANDYCK.—Bust of Antonio De Zuniga and

Davila, Marquis of Mirabella. This carefully-executed picture was probably painted by Vandyck in Venice; for it is in a golden tone, nearly akin to Titian, only rather more subdued.

VANDYCK.—Portrait of Robert Rich Earl of Warwick; whole-length, the size of life. He is dressed in magnificent armour, leaning with his right arm on a pedestal, and a truncheon in his hand. Marked 1632. A capital picture, carefully painted in the warm yellowish tone of the flesh, which was peculiar to Vandyck at the commencement of his residence in England.

MURILLO.—A boy, laughing, points at the spectator. Painted with great spirit and humour, in a full light, in his clear reddish tone. The hand is admirably foreshortened; the background light.

RUBENS.—Ignatius of Loyola; a whole-length, larger than life, dressed in a splendid priest's robe of scarlet, embroidered with gold. He stands, looking up to heaven, as if praying for the prosperity of his order, the rules of which are in a book which he holds in his hand. More severe in the form than usual. Very carefully executed in an admirable broad treatment, and in full light, in a clear golden tone. This picture has a most striking effect. It was formerly in the Jesuit's college at Antwerp.

TITIAN.—Margaret of Parma; whole-length, the size of life, in a white dress. The conception and colouring rather indicate a fine work by Paul Veronese.

FEDERIGO ZUCCHERO.—The celebrated Earl of

Essex in profile. A delicate picture, in a very bright tone. Excessive confidence and self-complacency are expressed in these features.

The following pictures are in the charming apartment of the Countess of Warwick, at the right end of the Castle, from which there is a fine bird's-eye view of the Avon, which flows at the back of the Castle. The ruins of a stone bridge, with a luxuriant vegetation, comprising the finest cedars, have a most pleasing effect.

HANS HOLBEIN.—King Henry VIII. Knee-piece, the size of life; full front. The square face is so fat, that the several parts are quite indistinct. There is in these features a brutal egotism, obstinacy, and a harshness of feeling, such as I have never yet seen in any human countenance. In the eyes, too, there is the suspicious watchfulness of a wild beast, so that I became quite uncomfortable from looking at it a long time; for the picture, a masterpiece of Holbein, is as true in the smallest details, as if the king himself stood before you In the very splendid dress much gold is employed. The under-sleeves are of gold, with brown shadows. The hands most strikingly true to nature; in the left he has a stick, and in the right a pair of gloves; on his head a small cap. The back-ground is bright green. The want of simplicity of the forms, the little rounding of the whole, notwithstanding the wonderful modelling of all the details, the brownish red local tone of the flesh, the grey of the shadows, the very light impression of the whole, show that this picture is a transition from the second to the

third manner of Holbein, and may have been painted about 1530.

Several other pictures, here ascribed to Holbein, are, in my opinion, partly copies, partly have nothing in common with him.

David Teniers.—A guard-room. In the foreground two smokers, and various arms; further back six men at cards. In spirit and execution, impasto, and charmingly cool harmony, one of the finest pictures of the master of this kind.

Annibale Carracci.—Christ mourned by the Virgin and Angels by torchlight. A small cabinet picture, the composition of which is very noble and dramatic, and the execution very careful.

Peter Neefs.—Two pieces of architecture, St. Peter in prison, and his deliverance from it, are distinguished by clearness, and defined delicate treatment.

Salvator Rosa.—An old man under a tree, and a hermit by the side of a piece of water, are delicate pictures of a light tone.

In other apartments, not usually shown to the public, I particularly noticed the following:—

G. B. Moroni.—Portrait of a man; very finely painted.

Walker. — Portrait of Oliver Cromwell. Promises much, but hangs in too bad a light.

Canaletto.—A crowd of people expecting the Doge, before his palace, to perform, on board the richly-decorated Bucentoro, the ceremony of the marriage with the Adriatic sea. In size, form, and depth of colouring, richness, and careful execution, one of the finest works of the master.

Sir Joshua Reynolds.—A schoolboy; half-figure. Exquisite in the naïveté of the expression, and in warmth and clearness of tone approaching to Rembrandt.

The portrait of Shakspeare was exceedingly interesting to me; and it seems more worthy of this great poet than any that I have hitherto seen, and therefore deserving the attention of all those who have at their command the critical apparatus relative to the portraits of the poet, and the comparative examination of all the portraits. He is here represented younger than usual, and with more delicate features, but has the mustachios and pointed beard. The whole conception is very peculiar. Seated behind a table covered with a white cloth, in a red chair with a high back, he is on the point of writing something down. He looks up as if reflecting; for, although his eye is directed towards the spectator, his mind is evidently fixed on his subject. The expression of the head is remarkably fine and spirited: he is dressed in black, with a white lace ruff and ruffles. The local tone of the flesh is reddish; the execution careful. The whole bespeaks it to be the work of a clever painter, and it seems to me to be decidedly an original portrait. The ground is black.

There are several antique busts which I cannot pass over in silence.

Scipio Africanus, above the size of life; very characteristic, especially the mouth: of fine workmanship. The nose and ears are new.

Augustus, rather colossal, at the age of about

fifty years, beautifully executed in Parian marble. The neck and hair particularly good. The whole in capital preservation.

Trajan; very good workmanship of Carara marble. Nose and ears restored.

Hercules, colossal; of very noble character, and excellent sculpture. The nose, beard, and back of the head, new.

In a sarcophagus, with the constantly recurring fable of Diana and Endymion, I was pleased only with the graceful attitudes, which, at the time of the decline of the arts, remained peculiar to so many monuments of antiquity; for the lions' heads, the oval form of the sarcophagus, the style of the workmanship, indicate a very late period. Besides, the epidermis is much injured.

A relief in wood, after the celebrated Battle of the Amazons, by Rubens, in the Munich Gallery, is very remarkable. It is the size of the original, and, without doubt, executed at an early period in the Netherlands, where this art was practised in the seventeenth century with extraordinary skill.

In a cabinet is a moderately large, though excellent collection of Limousin enamels. On four plates the history of Psyche is represented after the well-known engravings of the Masters with the die, after Raphael's composition. The workmanship is exceedingly beautiful. The same may be said of a dish, with the Feast of the Gods, from a part of the celebrated fresco painting by Raphael in the Farnesina. The Gathering of the Manna, on another dish, likewise after Ra-

phael, exceeds in beauty, freedom, and understanding, all that I have ever before seen of this art.

One dish of uncommon size has a very rich poetical composition of the Rape of Europa, though the workmanship is less delicate.

Several vessels, tankards, &c., have in the highest degree that elegance of form, that delicate taste in the ornaments, which is so justly admired in the so-called epoch of the *renaissance* in France.

The collection of arms contains much that is interesting, especially a complete series of ancient bows, a weapon in the use of which the English had attained so great skill in the fourteenth century, that it gave them great advantage in their wars with France.

Handsome vessels, and fine specimens of Derbyshire spar, indicate the vicinity of that county. A rock crystal of extraordinary size combines with the rarest whiteness the greatest clearness and purity.

In conclusion I must mention a slab, with Florentine mosaic, which is perhaps unequalled in the richness and beauty of the work. It was lately purchased of the Grimani family in Venice, and is adorned with their arms.

After I had looked at everything in the Castle, I ascended two of the towers, from which there are fine views of the Castle, of the city of Warwick, of the garden, and of the magnificently-wooded park. I was now desirous of seeing the celebrated Warwick vase, of which there are so many large

and small copies in Berlin. It is very near the Castle, and stands in the centre of a green-house, or a tolerably high pedestal. The effect of this monument, which is executed in the finest white marble, and is 6 ft. 11 in. in diameter, is very astonishing. In magnitude, form, and beauty of workmanship, it is the most remarkable vessel of antiquity which we possess, in which the ancients used to mix their wine. It is accordingly very appropriately adorned with spirited Bacchic masks, and the handles have the appearance of large branches of vine growing out of the vase, and surrounding it with their foliage. The delicacy of this foliage, and the whole style of the workmanship, indicate that this vase may have been only an antique copy from a crater in bronze,* which was probably highly celebrated in antiquity. It was found in Adrian's villa at Tivoli, and came into the possession of Sir William Hamilton, who presented it to the Earl of Warwick. Except some of the masks, which have needed considerable repair, it is in good preservation. The present Earl appears duly to appreciate the happiness of possessing this noble work; for, as the steward told me, the family often drink tea in this green-house.

A long walk through the large park was grateful and refreshing, after the enjoyment of so

* It is not a little remarkable, that in the Collection of the late French Consul-General in Egypt, which was sold at Paris a few weeks ago, there was a small *bronze* vase found on the banks of the Nile, (if I remember rightly, at Thebes,) which was stated in the catalogue to be a miniature fac-simile of the Warwick Vase. —H. L.

many works of art; for the eye was enlivened by the bright green of the trees, and the inequalities of the ground afforded the most varied views of the gigantic castle which towered above the wood, and was often happily grouped with the elegant steeple of St. Mary's church. Cattle and game animated the middle distance; many pheasants and partridges, which flew about quite close by me, plainly indicated that they had been long undisturbed by the sportsman.

If in Oxford the way of life of the clergy, and the monastic learning of the middle ages, came vividly before my eyes, I had here the most impressive view of the grandeur of the all-powerful English nobility, who for many centuries ruled almost despotically both the people and the sovereign.

In the very elegant and rich Gothic sepulchral chapel of Richard Beauchamp Earl of Warwick, who died in the year 1439, I examined his monument. His figure, larger than life, chased in bronze, lies on a stone sarcophagus, which is adorned with many small statues of saints, of the same metal. Its value, as a work of art, is but small.

In the same chapel is a monument of the celebrated Earl of Leicester, under a considerable canopy in the Italian taste: both himself and his wife lie at full length, as painted statues. In the same style, though rather more simple, is the monument of the Earl of Brooke, the first of the family of the present Earl of Warwick.

How gladly would I visit in the morning the

celebrated ruins of Kenilworth Castle, which lie quite in the neighbourhood! but I must remember that both my purse and time warn me strictly to adhere to the pursuit of my object, to see works of art; and therefore, at five o'clock to-morrow morning, I shall set out, by a coach which comes from London, on my journey to Liverpool.

LETTER XXVII.

Birmingham—Copy of the Warwick Vase—Churchyard—Wolverhampton—Liverpool—The Bedford Missal and other Miniatures in the possession of Sir John Tobin—Pictures in the Liverpool Institution—Liverpool Cemetery—Journey by the Railroad to Manchester—Character of the city—Journey to York by way of Leeds—Grand Musical Festival in York Cathedral—Castle Howard, seat of the Earl of Carlisle, with its works of art—The Park—Chatsworth, seat of the Duke of Devonshire—Pictures—MSS. with Miniatures—Drawings—Collection of Modern Sculpture—Park and Hothouses.

Chatsworth, September 16.

SINCE my last letter from Warwick, I have travelled through a considerable part of England, whereby my admiration of this country has been not a little raised.

It was with considerable difficulty that I found a place in the coach, overladen with passengers and packages; and was therefore not a little surprised when, at the outskirts of the town, a lone, beautiful child, who had been at the Warwick Races, clambered up the coach, and was formally installed by the side of the guard. Rolling with the usual rapidity in a north-westerly direction, through the highly-cultivated country, we arrived at eight o'clock in the large manufacturing town of Birmingham. I employed the two hours, during which the coach stopped here, in visiting the show-room of Mr. Thomassin. I say nothing of

the prodigious variety of useful and admirably-manufactured articles of steel, silver, and other metals, and mention only the copy of the Warwick Vase, which is here executed in bronze, the size of the original, and placed in a room by itself. The general effect is extraordinary; and the appearance of the handles confirmed me in my conjecture, that the ancient original was likewise of bronze. A closer examination of the details convinced me, however, that the highest perfection of mechanical skill is not sufficient to reproduce a work of free art, but that the cultivation of a taste for the works of art by suitable studies is indispensable. All the ornaments, the handles, the masks, want that spirited, animating breath which constitutes the charm of the original. This copy cost 5,000*l.* and six years' labour.

On my return from this exhibition, I had to pass over a churchyard, situated in the middle of the town, where an ample harvest is waiting for the resurrection. Nowhere, and on no occasion, had the contrast between those here lying in calm silent repose, and the immense bustle and noise of the living close by, so forcibly struck me as in this place; and yet the unavoidable transition from one state to the other is so rapid, and often so unexpected! Of the thousands who, in the full vigour of life, are now the actors in this busy scene, one after the other will become equally silent as those who rest here, and will be as soon forgotten as they. For small is the number of those whose memory has not already vanished, even in the next generation, without leaving a

trace behind: and it is right that it should be so, for the living belong to life, which, with all its joys and sorrows, claims their whole attention. Yet, notwithstanding this, there is something extremely melancholy in the feeling, how rapidly the individual disappears from the memory of the whole race, and even of his nearest connexions. "We rise with the wave, we fall with it, and *sink*," says Goethe, with equal truth and beauty. Every well-constituted mind, in proportion as it has attained a clearer perception of this truth, will so much the more exert itself during the short uncertain period in which life still beats in the particles of dust which form the body, to employ its whole energy in useful action, and, if not to prolong its fleeting memory, yet to sink into that ocean of oblivion with the consciousness of not having been a wholly useless link in the infinite chain of beings, and the great economy of the world.

The country through which we passed in the first stages, after leaving Birmingham, convinced me that I was now in the heart of the manufacturing districts of England. In the vicinity of Wolverhampton I fancied myself transported to Lemnos, the old workshop of Vulcan and the Cyclops; for the sight is so colossal, that, to the uninitiated, it appears like something superhuman, and an effect of sorcery. As far as the eye can reach, you can see manufactories, from which chimneys rise like lofty towers, which pour forth red flames, that shone the more brightly as the sky, which was already clouded, was darkened

by the immense columns of smoke. The earth is here blackened by the eternal exhalations of the coals. Sometimes you hear the hollow noise of the machines; here and there iron railways cross the road, on which little carts convey the goods easily and rapidly from one machine to another. The black, sooty appearance of the men who attend them, furnishes the landscape with suitable figures. If I had seen the day before one of the grandest monuments of the power of a fierce nobility which ruled in the middle ages, which was animated by insatiable lust of power, love of combat and of splendour, I had now a no less grand view of the power which, above all others, moves and commands the present age—namely, that of machinery and manufacture, which is directed to the boundless production of the *useful*, in the ordinary sense of the word, and threatens to swallow up all other interests.

After this sight, it was a real refreshment to view the bright and cheerful verdure of the county of Staffordshire, through which we soon passed.

I here saw, not far from the road, Trentham Hall, the principal seat of my honoured patron, the Duke of Sutherland. The park, which extends upon an eminence, is adorned with thick plantations of the finest trees, and forms a beautiful back-ground to the well-watered meadows, in which herds of the finest cattle were grazing. The Duke is now about making large additions to the mansion. Stafford is a moderate-sized town, where some very old wooden houses, with

lofty gable ends, attracted my attention. In the afternoon Cheshire lay before me, like an endless forest. This effect is produced by the trees, which enclose the finest meadows, or are scattered upon them. I easily understood how the king of cheeses is produced here. I was unfortunately obliged to leave unseen in this county Marbury Hall, near Northwich, the seat of Smith Barry, Esq., with many antique sculptures and paintings. Among the former, a statue of Antinous, and a marble vase, on which Adonis, introduced to Proserpine, is represented in relief, are said to be very remarkable. At nine o'clock in the evening I arrived in Liverpool, having travelled in eleven hours the hundred English miles from Birmingham, including the time we stopped to dine at Newcastle.

On the following day I experienced with what inconvenience a Sunday in England is attended to a stranger who is anxious to make the most use of his time. Of the persons in Liverpool to whom Mr. Ewart had given me letters of introduction, not one was in the town. As I had learnt that it was but a few miles to Oakhill, the seat of Sir John Tobin, with whom it was of great importance to me to become acquainted, on account of the Bedford Missal, the most celebrated MS. with miniatures in England, which he possesses, I took a fly, and hastened thither; but, to my great vexation, learnt that he was just gone to attend church in town: no more therefore remained to me but to look about the town, which, indeed, is worth the trouble. Liverpool may now be es-

teemed the most flourishing town in England; for no other has increased to such an extent within the last twenty years, and continues to improve so rapidly. It is true Liverpool has great advantages. The harbour is much more convenient for the American trade than that of London. The great manufacturing town of Manchester, whose productions Liverpool exports, is now as good as united to it by the iron railroad; and the extensive counties of Cheshire, Lancashire, and Yorkshire, are chiefly supplied from Liverpool.

There is always a peculiar charm in new scenes of activity on an extensive scale; and I accordingly viewed with much pleasure the noble harbour, with eight large docks, all of which were full of ships; a ninth dock was in progress. On the arm of the sea, upon which the town lies, I saw ten steam-boats. The new custom-house, which is not yet finished, is a splendid building of astonishing extent. The Ionic columns with which it is adorned are unfortunately without the entasis, which is their chief beauty. The Exchange and the Town-hall are likewise very considerable buildings. The bronze monument of Nelson, in an adjoining square, did not much please me. A modern Gothic church, with a steeple, which terminates in a cupola, has a very good effect. Of other churches built in the antique style, there is one of very good proportions, but the unity is broken by a Gothic spire which is added to it. What afforded me the most satisfaction was the cemetery outside of the

town, situated in a narrow valley surrounded by verdant hills, from which you look down upon it. The impression of retirement and peace is so great, that one cannot help feeling how good it must be to repose there. A small circular monument is erected to Mr. Huskisson, who lost his life in so dreadful a manner on the railroad from Liverpool to Manchester. Near the entrance of this churchyard, there is a chapel in the form of a small antique temple, with a prostyle and epistyle of six Doric columns, which unfortunately have likewise a cylindrical appearance. On the following day Sir John Tobin, a fine man, advanced in years, called upon me at my inn, and brought me the welcome intelligence that I could see his MSS. with miniatures, and that his daughter would do the honours. At eleven o'clock, therefore, I again drove to Oakhill. Miss Sarah Tobin received me in a very friendly manner, in an uncommonly pleasant apartment of this spacious house; and here again I found the freedom from constraint which I have before commended in the English ladies, united with much love of art, and a cultivated understanding.

The celebrated Missal which I had before me was written for the great Duke of Bedford, who, after the death of his brother, Henry V. King of England, was for many years Regent of France. The date of its origin is very accurately fixed by two circumstances. The arms of the Duke are often accompanied in it by those of Anne of Burgundy, daughter of John the Bold, and sister of Philip the Good, Duke of Burgundy, with the

mottos, "*A vous entier*," and "*J'en suis content*." The marriage of the Duke with this Princess took place on the 13th April, 1423. On the reverse of leaf 287 there is a note by John Somerset, physician to Henry VI. King of England, which states that the Duke and Duchess of Bedford presented this missal to that King, on the occasion of his coronation at Paris, in 1431, as King of France. It was, therefore, certainly written in the years between 1423 and 1431. The splendour with which it is got up, the richness of the pictorial ornaments, render it one of the most important monuments of this kind, which that age, so fertile in works of art, produced. It contains 289 leaves of parchment, 11 inches high and 7½ wide, and is adorned with 59 large miniatures, which fill nearly two-thirds of a page, and about 1000 smaller ones, about 1½ inch in diameter; which last are distributed in the borders, which are richly, but not very delicately ornamented with golden foliage and flowers. The pictures, as well as the writing and all the ornaments, indicate a Flemish origin, which is the more easily to be accounted for, because at that time, under the beneficent reign of Philip the Good, brother-in-law to the Duke of Bedford, painting flourished there in that perfection of which the works of the two brothers Van Eyck afford the finest proofs. With the exception of the three last leaves, however, the pictures in the Missal are by no means in the style of Van Eyck when it had attained its perfection, but are rather a transition from the earlier, more conventional,

and typical, to the more natural style of the Van Eycks. The proportions of the bodies are, in the small pictures, too short; in the large ones, too slender, the attitudes too violent, the draperies in the style of the Gothic sculptures, the drawing of the naked parts, especially the extremities, very poor and weak. In the countenances there is but seldom an appearance of individual character. The female heads have the delicate features and the soft forms, of the type which predominated in Germany, and, with the greatest purity, in the school of Cologne, in the 14th and the beginning of the 15th century, but was far more generally diffused than has hitherto been believed. Here, too, the heads are often devoid of meaning; yet, on the other hand, they are sometimes combined with a very noble expression; for instance, in a Virgin Mary fainting, admirably designed in the picture of the Crucifixion, on leaf 144. In the picture of Christ on the Mount of Olives there is something very peculiar in the appearance of God the Father, who shows him a crucifix, which is intended to express what most painters have indicated by the cup. The colouring of the flesh is weak, and, in the treatment, there is something very confused; in the draperies the crude colours, red, blue, purple, prevail, as they were usually employed in the 14th century. In the verdigris colour, and the frequent use of gold, with brown shadows, we recognise the new fashion of the 15th century. The back-grounds are, for the most part, golden, as in the preceding age, or with faint chequered patterns; where there

are landscape back-grounds, they are still very rude: the mountains and trees of certain shapes, often of the colour of verdigris, heightened with gold. The perspective is indifferent, as, for instance, in the above-mentioned Crucifixion. When there is any architecture, it is Gothic. In the large pictures, which, with the exception of the three last, are by one hand, there is the broader, soft treatment, in delicate water-colours, which attained so much perfection in the later Flemish miniatures of the 15th century. The small pictures, on the contrary, are by many very unequal hands. Towards the end the handling is freer and more picturesque, for instance, in the Crucifixion, leaf 240, the colours of the drapery are more delicate and harmonious, and in the landscapes there is some attention paid to the aërial perspective; so in leaf 256 b. The three last great pictures are entirely in the free, natural manner of Van Eyck, and are so excellent that they may very probably be by his own hand. On the first, the Duke of Bedford is seen kneeling before his patrons, one of whom is St. George. The profile of his face, with a large aquiline nose, is strikingly animated and natural. Behind him is a warrior with the standard of St. George*; below, on the side, are his arms, splendidly executed. The following equally admirable picture represents the Duchess praying to her patroness, St. Anne, at whose side is the Virgin with the Infant Christ†. An archi-

* A true copy of it is in Dibdin's Bibliographical Decameron, tom. i., p. cxxxviii.

† A print of the portrait of the Duchess, engraved on wood, is

tectonic border, of a delicate green and reddish tone, is very elegant. On the last, no less excellent picture, is seen the adoption of the fleur-de-lis into the arms of France. The small pictures on the borders are likewise very fine. When Dibdin affirms in general* that this Missal excels in the miniatures, the celebrated Breviary of the same Duke of Bedford in the Royal Library of Paris, he has again been carried too far by his patriotic zeal, for the numerous miniatures in the Breviary belong to the free art of Van Eyck in its perfection, and are of such delicacy and beauty that they may be ascribed to the brothers Van Eyck with as much probability as the three last in the Missal. In the Breviary, too, the parchment and the ornaments of the borders are finer, and it is in a better state of preservation. The Missal formerly belonged to the Harley family, as the arms on the binding prove: it was subsequently bought at an auction by the present Duke of Marlborough for 687*l.* 15*s.*, and cost the present owner 1000*l.*, perhaps the largest sum that ever was paid for a monument of this kind.

I must likewise mention the following MSS. which Miss Tobin showed me :—

A Roman Breviary, written on fine parchment in an elegant, Gothic hand, in two columns, about 9 inches high, 6 wide, containing 523 leaves, with very rich ornaments of pictures and borders, and, in my opinion, of the Flemish school of the last

in Dibdin's "Reminiscences of a Literary Life," tom. i., p. 973.

* A Bibliographical Tour, tom. ii., p. 177.

quarter of the 15th century. In the pictures the work of three hands may be distinguished, of which two do not go beyond good mechanical skill, but the third indicates an accomplished artist, whose pictures are executed in a very refined taste of the later followers of Van Eyck, in an extremely delicate, soft tone, in the flesh rather inclining to purple. The finest is St. John in Patmos, leaf 314 b*; and next to that St. Catherine. The Wise Men's Offering struck me, because it coincides with the composition of the picture in the Gallery at Munich, which is erroneously ascribed to Jan Van Eyck, and has been engraved by Hess under that name. In the borders, the old style of ornament, with gold buttons and variegated flourishing leaves, alternates with the later style, in which flowers, insects, and fruits were painted with the greatest fidelity on coloured grounds. Both are often mixed together on the same page. Those of the last kind are among the most elegant and finished that I have ever seen in this taste. Leaf 436 contains the arms of the Catholic sovereigns Ferdinand and Isabella. On page 437 a, we read that this book was presented to Queen Isabella by Francisco de Rojas; it is said to have been first obtained from the Escurial during the French invasion. In the year 1817 it was in the fine collection of Mr. Dent, afterwards in that of Hanriot, from which Sir John Tobin purchased it for 160*l.*

* There is a good print of it in Dibdin's Bibliographical Decameron, vol. i., p. clxvii.

A Prayer-book of Mary of Burgundy, daughter of Charles the Bold, consort of the Emperor Maximilian I., ornamented in front with her arms. This little book, only 4 inches high and 3 wide, with 422 parchment leaves, is, in its miniatures and borders, one of the most delicate and elegant remains of the school of Van Eyck. The representations of the Calendar, in reference to the twelve months, fill the whole borders, and are very simple and animated. The numerous pictures of Scriptural subjects are most beautifully executed. The tone of the flesh is rather inclining to purple. Often certain well-known pictures may be recognised as the models; for instance, in Christ, that of Jan Van Eyck, in the Berlin Museum; in the Virgin with the Child, that in Van Eyck's picture, where she is painted by St. Luke; formerly in the Boisserée collection, now in the gallery at Munich. The little animals birds, butterflies, three of which adorn the borde of each page, are almost superior to all the res there is in them as much truth to nature as chee ful humour. This little book was purchased by the present possessor for 100 guineas from the Hanriot collection.

A prayer-book of Francis I. of France, as is proved by the French arms, the F. with the crown, and the Salamander, with the motto, "*Nutrisco et extinguo.*" It contains a hundred leaves of fine parchment, in large 8vo., and is very elegantly written in a pure Roman character. It is adorned with many pretty large miniatures, most of which refer to the life of the Virgin Mary, to

whose service the whole book is dedicated. They prove that the origin of the book must be in the latter years of the reign of Francis I., that is, towards 1547, for they show not only the free, and entirely perfected art of the sixteenth century; they manifest such a pleasing tone of feeling, but destitute of all depth and gravity,—such astonishing softness, and delicacy of execution,—such a modern principle in the gay assemblage of the colours, that, but for their connexion with the attested book, and their affinity to other contemporary monuments in the Royal Library at Paris, they would certainly be taken to be of later date*. In my opinion, they were executed under the influence of the celebrated French painter, JEAN COUSIN, whose principal work, the Day of Judgment, is in the Gallery of the Louvre, if not by his own hand, and afford a very interesting proof that, in the cultivation of this branch of the art, France was far in advance of the rest of Europe. Only the ornaments of many borders, for instance, the flowers, call to mind the older style practised in the fifteenth, and the beginning of the sixteenth century. This very elegant book was purchased in 1783, for 3000 francs, from the heirs of the Duke de Lavallière, and afterwards bought in England for 115*l.* It was latterly in the collection of Sir Mark Sykes.

The interesting examination of these treasures was interrupted only by a refreshing luncheon,

* A print of the Ascension of the Virgin in Dibdin's Bib. Dec. tom. i., p. clxxviii.

of which I partook with Miss Tobin in another room.

In the afternoon I visited the Liverpool Institution, founded by the late William Roscoe, Esq., which, besides a collection of natural history, contains likewise one of plaster casts, and paintings, to which a school of arts is attached.

The pictures were once the property of Mr. Roscoe himself, and prove that he was one of the few men in England from whom the deep intellectual value of the works of art of the fourteenth and fifteenth centuries was not concealed, for they partly consist of very valuable works of the Italian and Flemish schools of that period. Some patriotic inhabitants of Liverpool have purchased, and presented them to the Institution. I give you some observations on the principal, according to the numbers of the printed catalogue. The very dark day, and the unfavourable situation in which they were placed, unfortunately prevented me from accurately observing many of them.

No. 1. The Coronation of the Virgin; half figures. 1 ft. 5 in. high, 1 ft. 9 in. wide; a very good work of the Sienna school of the fourteenth century. It is here erroneously called Byzantine.

No. 2. GIOTTO.—Three Women, with John the Baptist when a child. 1 ft. 8 in. high, 1 ft. 9 in. wide. Fragment of a fresco painting of the Birth of John, from the church of the Carmelites at Florence. Very genuine and interesting, and well known, from an engraving by Patsch.

No. 3. Giotto.—The daughter of Herodias receiving the head of John the Baptist. A very noble figure. From the same place, and likewise engraved by Patsch. 1 ft. 3 in. high, 1 ft. 1 in. wide.

No. 4. Simon Martini (usually called Memmi). —Mary and Joseph reproving Christ at the age of twelve years for having left them. 1 ft. 7 in. high, 1 ft. 2 in. wide. Marked, Symon de Senis me Pinxit, svb, a. d. mcccxl. ii. The two last c are obliterated. Particularly feeling and touching in the expression; the head of Joseph is certainly one of the finest that was ever produced by art; the execution of the greatest delicacy, the flesh of a tender, reddish tone; the draperies of glowing colours; the ground golden. This exquisitely beautiful little picture, executed only two years before his death, well merits the praise which his contemporary Petrarca, and at a later period Vasari, bestow upon it.

No. 5. Don Silvestro Camaldolese. — The Birth of John the Baptist, a miniature on parchment, cut out of the celebrated large mass-book mentioned by Vasari. 1 ft. high, 11 in. wide. In arrangement, feeling and execution, a monument of the first rank, of this class; and in perfect agreement with the miniatures of Silvestro, already spoken of, in the collection of Mr. Ottley, by whom they were brought to England.

No. 6. Filippino Lippi. — The Birth of the Virgin. 6 in. high, 14 in. wide. One of the most beautiful and deeply felt pictures of this great

master, of his earlier and best period. Here erroneously called Fiesole.

No. 7. Francesco di Pesello, called Peselino.—The Exhibition of a Relic in the Cathedral of Florence. Among the many spectators are portraits of Cosmo de Medici, the father of his country, his son Piero, and his grandsons Lorenzo and Giuliano. 1 ft. high, 2 ft. 6 in. wide. One of the richest and most interesting Predellas I know of. In the marked characters, the great influence of Masaccio is evident.

Nos. 8 and 9. Masaccio.—The Martyrdom of St. Sebastian, and the Temptation of St. Anthony. Companions. 10 in. high, 1 ft. 8 in. wide. In conception, animation of the heads, breadth of the draperies, in perfect agreement with the fresco paintings del Carmine, and exceedingly beautiful. They are here attributed to the much ruder Andrea del Castagno.

No. 10. Mateo da Siena (?).—The Virgin with the Child, St. John and an Angel. Golden ground. 2 ft. high, 1 ft. 7 in. wide. So far as the dark and high position will admit of a judgment, it is by this dry master; certainly not by Fra Felippo Lippi, which it is here called.

No. 12. Antonio Pollajuolo.—A Pietà, the dead Christ on the lap of the Virgin, who is sitting on the grave. In the distance, the Crucifixion. 1 ft. 2 in. high, 1 ft. wide. The endeavour at finishing the forms shews the sculptor who seldom painted.

No. 13. L. Krug.—The Nativity. The Virgin

kneeling, worships the Infant, which is lying on the ground; Joseph stands by, with a lantern. 11 in. high, 9 in. wide. This masterly picture, executed in the style of the German school, exactly agrees, in the essentials, with the well-known engraving by this master. (Bartsch, Vol. VIII., p. 536.) It is here most unaccountably called Anessio Baldovinetti.

No. 15. Herry de Bles, called Civetta.—The Virgin and Child. A pretty picture, erroneously ascribed to Ridolfo Ghirlandajo.

No. 16. Giovanni Bellini.—The Virgin and Child; behind her a green curtain. 1 ft. 5 in. high, 1 ft. 2 in. wide. A delicate picture of the master's earlier, less finished period; erroneously called P. Perugino.

No. 17. Bernardin van Orley.—The Virgin and Child, under a Canopy; Joseph plucking dates from a palm. Back-ground, a rich landscape. 2 ft. 8 in. high, 1 ft. 11 in. wide. Masterly executed by the above artist, in his rather cool tone of the flesh, after a composition by Lionardo da Vinci. The expression of tenderness in the mother is very deeply felt. The best Flemish work after an Italian original that I have ever seen. Erroneously called Lorenzo di Credi.

No. 18. Hans Holbein.—Portrait of a Lady of rank; her hair confined under a rich net; on her head a dark blue velvet hat; a boddice of the same material, with large white upper, and red under-sleeves; a gold chain round her neck, with three pearls. Her left hand rests on a table covered with a green carpet; on her right hand

a small green parrot. Back-ground of crimson damask. 2 ft. high, 1 ft. 7 in. wide. This picture, which is executed throughout with the greatest delicacy, in which the hands especially are masterly, is of the later and most finished time of Holbein. Hence it is whiter in the lights and greyer in the shadows than in his earlier pictures. The lady has a striking resemblance to Francis I., and is in all probability a relation of his. Even Passavant noticed this likeness, and his surmise that it is Margaret de Valois, sister of Francis I., is probably correct. Erroneously called Lionardo da Vinci.

No. 19. After MICHAEL ANGELO BUONAROTTI'S well-known composition of Christ with the Woman of Samaria, painted in black and white. 2 ft. 6 in. high, 1 ft. 11 in. wide. Imbued in an unusual manner with the spirit of Michael Angelo, and therefore certainly by one of his best scholars. Formerly in the collection of the King of Naples at Capo di Monte; brought to England by Mr. J. Ottley. Erroneously ascribed to Michael Angelo himself.

No. 20. PIETRO DEGLI INGANNATI, an imitator of Giovanni Bellini.—The Marriage of St. Catherine, in the presence of St. Michael and St. Veronica. 2 ft. 3 in. high, 3 ft. wide. A carefully-executed picture, of genuine religious feeling. Erroneously called Francesco Francia.

No. 22. GIORGIONE.—Portrait of Guidobaldo de Montefiore, Duke of Urbino. 2 ft. 10 in. high, 2 ft. 2 in. wide. In the noble conception and deep gold tone, worthy of this master.

No. 23. VINCENZO CATENA.—The Virgin and

Child blessing the donor, surrounded by angels. 2 ft. 8 in. high, 3 ft. 7 in. wide. Marked "VINCENTIVS CHATENA. F." Still quite in the style of his master, Giovanni Bellini. The character is pleasing, though unimportant. The tone of the flesh yellowish in the woman, a full brown in the men. Portrait of the donor very animated.

No. 28. 'DUTCH SCHOOL OF THE FIFTEENTH CENTURY.—The Entombment. 1 ft. 9 in. high, 1 ft. 9 in. wide. The countenances monotonous and plain, but very expressive; the colours deep and full, the painting of the most delicate fusion, the landscape simple. From the collection of Count Truchsess. Erroneously called Jan Van Eyck.

No. 29. ROGIER VAN DER WEYDE.—An Altar with wings. Middle piece the Descent from the Cross; right wing, the impenitent Thief and the donor kneeling; the left wing, the penitent Thief, the Centurion, and a Soldier. On the outer sides John the Baptist and St. Julianus. 2 ft. high, 2 ft. wide. Each wing 2 ft. high, 9 in. wide. This very interesting picture is evidently of the earlier time of the master. The features of the countenances are similar to those in the large Descent from the Cross, by the same artist, in the Museum at Berlin; the attitudes also are similar. The noble and elevated expression in the profile of a woman is worthy of Lionardo da Vinci: the contours are however more precise, and harder. The tone of the flesh in the lights is yellowish; in the middle tints and in the shadows dark. The whole is exceedingly pathetic.

No. 34. Lucas Van Leyden.—Portrait of a young Knight wearing a black bonnet, in an ample chestnut-coloured dress trimmed with black. In the landscape, which forms the back-ground, St. Hubertus, to whom the stag appears with a crucifix between its horns. Beautifully executed, like the finest miniature. 3 ft. 1 in. high, 2 ft. 6 in. wide. In my opinion it is part of the wing of a large altar-piece, and one of the most finished of the very rare *genuine* pictures of this master. Formerly in the celebrated collection of the Greffier Fagel.

No. 36. Hans Holbein.—The Prodigal Son. In the fore-ground with dissipated companions; in the back-ground driven from the house by two women, feeding the swine, and returning to his father. 1 ft. 2 in. high, 1 ft. 8 in. wide. Of his earlier period, in a yellowish tone, very highly finished, full of life and spirit.

Girolamo da Santa Croce, a fine painter of Bergamo, not numbered.—Christ rising from the Grave. On the right hand St. Catherine gazing at him with intense interest, and the donor, a little woman dressed in white. On the left hand St. Benedict. In the fore-ground two rabbits playing. Particularly noble in the characters, warm in the colours, and in admirable preservation.

In conclusion, I must mention an alto-relievo of very good workmanship, after the engraving by Mark Antonio, of Raphael's composition of Alexander the Great causing the works of Homer to be preserved in a magnificent box.

On the 8th I for the first time in my life tra-

velled by a railroad. At a quarter past ten the train set out for Manchester. There are ten carriages, each of which contains three large coach-bodies, and in each of these there are six very roomy places, divided from each other by arms; so that 180 persons are conveyed in them each time. Though there are three journeys every day to Manchester, and as many from thence to Liverpool, the number of persons who applied for places was so great that several were disappointed. The wheels, in the grooves of which the raised part of the rail fits, are rather low. It is a singular sensation when the ringing of a bell gives the signal for the departure of the train, and you thus are placed at the discretion of an enormous power, which may prove fatal through the slightest accident, which cannot possibly be foreseen. The train, at first moving slowly, entered a dark tunnel; but its rapidity soon increased to such a degree that the rocky walls on each side, according to their different colours, appeared like stripes of ribbon. At the same time, so little friction is felt that an infant on its mother's lap next to me slept undisturbed; and an Englishman on the opposite side, who likewise performed this journey for the first time, wrote down his remarks, without the least difficulty, in his pocket-book. I however felt myself more heated than in the usual mode of travelling. I was particularly struck by observing that in the astonishing rapidity of our course, all objects appeared smaller; as, for instance, a number of cows grazing looked like calves. At twenty-five

minutes past eleven we had reached Manchester, having travelled the thirty-six miles in an hour and ten minutes. To what an extent will traffic be increased when, as will be the case in five or six years, similar railroads traverse England from London by way of Birmingham to Liverpool, and from London to Bristol! Every attentive observer coming from the continent is certainly struck by the immense powers which have here been long since in play, and which produce, wherever they are employed, an extraordinary precision and elasticity. But what excites still greater admiration is, that the English, after all these astonishing advantages which they have attained above other nations, are fully persuaded that they must not be idle, nor remain stationary, but make use of the colossal resources which this advantage gives them, in order, by enterprizes like these railroads and many others, to maintain their position with respect to other nations. And yet this whole world of activity and all these gigantic enterprizes depend upon the existence of one apparently worthless substance—on coals. Take them away, and all falls to the ground. The stock of this material which kind Nature has deposited in the bosom of this island is however so great, that notwithstanding the immense annual consumption, there is enough for a thousand years to come. How much more precious a treasure are these coal-mines for England than all the gold and silver mines of America!

A rainy day added to the gloomy appearance of the immense town of Manchester, where hun-

dreds of chimneys, one of which is as high as a lofty tower, poured their dense smoke into the grey atmosphere. In other respects too, things did not go as I wished. Mr. Ewart had given me a letter to a rich banker, Mr. Benjamin Heywood, whom I sought in vain in the town and at his country-seat. I had entertained great hopes of seeing, through his intervention, the collections of pictures belonging to Mr. Edward Lloyd, Sir John Pringle, bart., Mr. Samuel Barton, Mr. Thomas Hardman, Mr. Joseph Maryland, and the Reverend Mr. Close. But as, after the expiration of twenty-four hours, he had not taken the slightest notice of me, I set out on the 9th in the York coach. Among the buildings, which, during the incessant rain in Manchester, I was able to see, I was particularly pleased with the Town-hall, which is distinguished by its fine proportions, admirable workmanship, and judiciously introduced and welle-xecuted sculptures. The façade, in the richest Ionic taste, resembles a temple with four pillars, only that there are considerable portions of walls at the ends. The Hospital, too, is a fine building, which has a good effect from the openness of its situation.

On the road to York, which was north-eastward, I passed the ranges of lofty mountains which separate the counties of Lancashire and York. It is only on the greatest elevation, where severe cold prevailed, that it is bare and steril, or overgrown only with furze. So far, the most fertile meadows alternate with fine wood. The most charming valleys, traversed by pretty consider-

able streams, are at once animated, and partly disfigured by various manufactories. Towards evening I reached Leeds, a dull manufacturing town, which, however, has so increased of late that it now has above 100,000 inhabitants. Here, as in other places, I was informed by immense placards that the Grand Musical Festival at York had now begun. It is celebrated there once in four years, with the aid of all the most eminent musicians, both native and Italian, and attracts crowds from all parts of England. I was therefore not surprised when the coach arrived there at half-past ten at night, to see the whole brilliantly lighted city, with many splendid shops, look like a busy ant-hill. It was not till after a long search, that I at length succeeded with much difficulty in finding accommodation at a very small public-house, where the landlord immediately told me that he could not take less than ten shillings for a bed for one night.

I rose early the next morning that I might have time to view York Cathedral, which is considered as the finest in England, before the performances commenced. Though it cannot be compared in extent with the Minster at Strasburg, and still less with the Cathedral of Cologne, it exceeds in its dimensions most of the other English churches, and towers like a giant above all the other buildings in the city. The proportions, too, are very noble and pleasing; and it has the advantage over those German churches, in its outward appearance, that the roof does not rise as an immense gable-end above the walls, but

is kept lower than the side-wall. On the other hand, it is far inferior in the towers to the Strasburg Minster and the Freyburg Cathedral; for the two towers at the side of the portal, and a third, which rises above the middle of the cross, crowned with battlements, cannot be compared in effect to those bold lofty spires in which the vegetative principle of this style of architecture is most strikingly exemplified. The profiles of the cornices and borders are bolder than in most English churches. The manner in which the arches and cornices are adorned is that of the Roman style, and indicates the earlier epoch of the Gothic; and accordingly we find that the church was begun about the year 1404, under Bishop Scrope, whom King Henry IV. caused to be beheaded as a traitor. The impression made by the interior, with its three aisles, is very fine, but was much weakened, because the church had been partitioned off from the choir, for the purposes of the Musical Festival. At the end of the choir there is a window, flat at the top, which is adorned with glass paintings in the good old fashion; so that they do not form pictures, properly speaking, but agreeable architectonic patterns. A similar window opposite, over the portal, contains all kinds of flowers and leaves in a more natural taste. Of the stone ornaments of the other windows, many have the same elegant patterns as in the cathedral of Cologne, but most of them are only repetitions of the rather tiresome pattern which is so common in England. The arches have in their curve the slender proportions of the French

churches. Most of the sculptures which formerly adorned this Cathedral are destroyed: those which remain are, however, much ruder than in the above-mentioned churches in Germany. Those parts of the building which were destroyed by fire a few years ago, are already quite restored, and, not excepting the elegantly carved stalls, precisely in their former style. The new glass paintings in the windows have indeed beautiful colours, but cannot be called happy, either in the combination of them, or in the style of the figures. The Chapter-house, built in the form of an octagon, which, with the slender arches of the windows, is certainly one of the most elegant in England, forms a picturesque group with the Cathedral. In the vicinity is the residence of the Archbishop of York, a pretty house, in the Anglo-Gothic style, employed in civil edifices, and a beautiful private garden. A public garden adjoining has a very picturesque ornament in the ruins of an old cloister.

While I was thus engaged half-past ten o'clock had arrived, and the long train of carriages and a stream of people began to move to the cathedral; yet there was not the slightest crowding at the doors, for the wooden barriers erected for this occasion, in the manner of a zigzag, divided the broad mass of people into such narrow channels that not more than two could go abreast. It was a fine sight when the church filled in a short time. The majority had seats raised one above another, erected expressly for this festival. The highest rose above the principal door, and filled the whole of that end of the church. The Prin-

cess Victoria and the Duchess of Kent, who gave peculiar splendour to this year's festival by their presence, took the first seats here, and their attendants, the principal nobility, and other distinguished persons, filled the remainder of this space. Opposite, in front of the partition towards the choir, the orchestra was placed on seats raised in the same manner. Among the solo singers were Grisi, Lablache, and Rubini, and the most eminent talent which England can produce. The chorus consisted of 90 sopranos, 70 altos, 90 tenors, and 100 bass voices; in the orchestra there were 16 basses, 24 violoncellos, 90 violins, and the other instruments in proportion; in all 244. The number of performers altogether was 608. When we consider that all these people must be handsomely paid, you may conceive what sums the managers, at the head of whom is the Archbishop of York, must spend in such a musical festival; yet the surplus receipts are said to be very considerable, for it continues four days, and every person pays for each, 7, 15, 20, or 25 shillings, for one seat, according to its situation. One-half of the profits is divided between the hospitals of York, Leeds, Sheffield, and Hull. The other half goes to the building fund of the Cathedral of York. As in all such great undertakings in England, the King is the chief patron; but there are besides a great number of the highest and inferior English nobility, and many other distinguished persons, whose names are all printed in the text-book for each day. The bill of fare, for this the third day, contained a medley

of single pieces of more or less celebrated composers, of many different ages and nations, for the list contains the names of Handel, Haydn, Mozart, Beethoven, Neukomm, Spohr, Marcello, Paesiello, Cimarosa, Camidge. Now a medley like this is by no means to the taste of a German lover of music. Handel's Dettingen Te Deum made a very noble commencement. The effect of the music in this church, and the choruses, which had here full scope, were indeed overpowering. I shall never forget the sublime impression when the 100 basses joined in the "Everlasting." The double effect of the noble edifice and this grand music had so exalted my feeling, that that holy awe pervaded me, those blissful tears rolled down my cheeks, which only the divine enthusiasm, innate in true works of art, can produce, and of which Plato would say that he felt the original wings of the soul expand to soar to her native home. When thousands are thus at once overpowered with one and the same grand impression, all feel, with more liveliness than usual, that they are members of one great whole, and it seems as if the sensations of all were concentrated in every individual bosom. Among the twelve other pieces of the First Part, Mozart's motetto, "Ne pulvis et umbra superbe te geras," particularly struck me by the powerful execution of Lablache, and the delicacy of the instrumental accompaniment. A grand chorus by Neukomm, composed expressly for this festival, is one of the best of his compositions that I am acquainted with. Though written in a free and elegant style, it was not deficient in a cer-

tain religious gravity and dignity. Here, too, I heard the celebrated tenor singer Braham in an air upon liberty. Though it is a wonder that so old a man should sing as he does, yet it would be better for him and the public if he would at length retire. The best was the admirable accompaniment by Lindley, the most celebrated performer on the violoncello in England, whom very few, perhaps, equal in delicacy and melody of tone. The sun suddenly breaking through the clouds produced a most splendid effect; as its beams struck the painted windows opposite me, which sparkled like gems, and made a beautiful contrast with the gay but softer colours of the ladies' dresses, which were likewise illumined by the sun, and might be compared to a large bed of flowers. To preserve order in so large an assembly, a number of gentlemen with long white staves were placed in different parts of the building, who gave information respecting seats, &c., but if any person rose during the performance, they reminded him, no matter who he might be, by gently tapping him on the head with their staff, that this was not permitted; a warning which was immediately attended to. Here, as in the theatres, I found that there was too much of a good thing, for, after a pause of twenty minutes, the second part, consisting of fifteen pieces, commenced; of which only two satisfied me in their execution, a noble air from "Theodora," sung by Miss Postans, and a psalm of Mozart's, which is equally grand and tasteful. On the other hand, the celebrated recitative, by Paesiello, "Qual ter-

ribel vendetta," produced no effect at all, in consequence of the solemn, heavy, and tedious execution of Lablache. It is only by spirited execution and quick time, that the dramatic, admirable declamation has its right effect. A strict church style is here quite out of the question. An air from Handel's "Sampson," sung by Grisi, and accompanied by wind instruments, was a complete failure. But how can a singer, who has no feeling, except for the indifferent unmeaning flourishes of the modern Italian school, be expected to comprehend Handel? A motetto by Mozart likewise broke down, and gave me no very high idea of the firmness of the singers. It was not till five o'clock in the afternoon that the whole concluded with the Hallelujah from Beethoven's "Christ on the Mount of Olives."

I suppose I never saw a city so crowded with people as York, when the audience issued from the church, for not only was the narrow street densely crowded, but in the houses the windows up to the highest story were filled with people to see the company return. You may easily imagine that the inhabitants of York long for this time, as the Jews did for the flesh-pots of Egypt, for they reap an ample harvest in these few days. Willingly as I would have remained the following day, to hear Handel's Oratorio of "Israel in Egypt," I found the expense would be greater than I ought to incur, and therefore set off early on the following morning by coach to New Malton, to see Castle Howard, the seat of the Earl of Carlisle, with its treasures of art. After break-

fasting in the excellent inn at this small town, I proceeded in a fly to Castle Howard, which is eight miles distant. The views on the road are very gratifying, for on the surrounding eminences fine thick masses of wood alternate with luxuriant meadows.

On entering the park, you see at the end of a steep avenue a lofty obelisk, which was erected by Henry Earl of Carlisle, in honour of the great Duke of Marlborough. Two double rows of ash-trees on the sides of the road, and, farther on, two large meadows of a regular form, surrounded on three sides by wood, make a very fine appearance. The castle itself forcibly reminded me of Blenheim, and is by the same architect, Van Brugh; but it is less broken, and, though not of equal extent, has a grander and more massy appearance. In the whole arrangement of the palace and the garden, the architect evidently had Versailles in his mind, as the *ne plus ultra* of this style. In the grounds are colossal stone basins, to which the flowers planted in them give the appearance of flower-baskets. The principal ornaments, however, are numerous copies of the most celebrated antiques, the dazzling whiteness of which is contrasted with the bright green of the turf. The northern and rude climate has unfortunately made it necessary to paint them with oil colour; only the ancient large Boar of Florence still stands unpainted, in a very good copy of the finest Carrara marble. On two sides are pieces of water, over one of which is a large

stone bridge. All this, as well as a square building, which has on every side a portico of four pillars of the composite order, and an elegant Mosaic floor, a pyramid of considerable size, and lastly, a very large circular building surrounded with pillars, and crowned with a cupola, which contains the family vaults, give to the whole a rich and truly princely appearance. The high cupola with a lantern, which strikes you immediately on entering the house, is in the same character. According to the tasteless fashion of that age, Antonio Pellegrini, one of the late mannerists of the Venetian school, has painted in the cupola the fall of Phaeton, so that a person standing under it feels as if the four horses of the sun were going to fall upon his head. The corners are adorned with the four elements. More noble and important than all this show are the manifold works of art of various kinds which the spacious apartments of the palace contain, and which give it the appearance of a museum. A letter from the Duke of Sutherland to the housekeeper, a respectable, elderly person, with polite and pleasing manners, had happily insured me liberty to examine them at leisure.

You must remember that the Earl of Carlisle was one of the three chief purchasers of the Orleans Gallery. I therefore turn first to the paintings as the most important portions of the works of art. Of the 136 enumerated in the printed catalogue, I can however mention only the most important in the same order. The

chief strength of the collection is in capital works of the Carracci and their scholars, as well as in Flemish pictures of the time of Rubens.

1. The Finding of Moses, figures as large as life, called in the Orleans Galley a Velasquez, is a picture by Gerard Honthorst. Uncommonly noble in the characters, careful in the execution, and clear in the colouring.

2. VANDYCK.—The portrait of Frans Snyders the painter; a three-quarter front face, the head leaning a little on one side, in a lace ruff and black silk dress; his hands resting on a chair. The back-ground a landscape. Knee-piece. 4 ft. 2 in. high, 3 ft. 1 in. wide. This picture was painted in the Netherlands shortly before Vandyck came to live in England. The noble conception, with which a slight trace of melancholy is blended, the admirable drawing (for instance, the foreshortened ear), the masterly modelling, and gradation, in a warm, clear, yellowish tone, nearly akin to that of Rubens, and the simplification of the forms, make it not only one of the very finest portraits of Vandyck, but entitled it to rank with the most celebrated portraits of Raphael, Titian, or Holbein.

3. RUBENS.—The Daughter of Herodias, attended by a female servant, receives from the executioner the head of St. John. This is the original of the many copies which I have hitherto seen. A very powerful work of the later period of the master, carefully executed, and brilliant in the colouring. From the collection of Sir Joshua Reynolds.

4. Giovanni Bellini. — The Circumcision. The real original, marked with the artist's name, of the many copies made at a remote period, of the middle time of the artist. The characters of the old heads are very severe, and of astonishing glow in the colouring; the treatment admirably fused. From the Orleans Gallery. It is unfortunately damaged in some places.

5. Lodovico Carracci.—The Entombment; figures the size of life. Very noble in the composition and characters. Of the holy women only Mary Magdalen is present. The too dark shadows injure the keeping. From the Orleans Gallery.

6 and 7. Annibale Carracci.—Two large landscapes. A very poetical mountainous country, in which the influence which Bril had on him as a landscape painter is very evident. The shadows are rather dark. The other, a piece of water surrounded by mountains, with a boat in which there are pretty large figures, is nearly akin to Annibale's excellent landscape in the Berlin Museum, as clear in the tone, and as careful in the execution. Both from the Orleans Gallery.

8. Tintoretto.—The portraits of two Dukes of Ferrara, still young. Whole length figures, the size of life, attended by a servant and a page. They are kneeling at prayers in a church. Tintoretto manifests here, as he often does in his portraits, the noblest and purest conception. The brownish lights, and the dark shadows, produce a deep, grave harmony. From the Orleans Gallery.

9. Giacomo Bassano.—The portrait of his wife. A direct contrast to the preceding, painted with vulgar and disagreeable truth, in a specky, light, yellowish tone. From the Orleans Gallery.

10. Tintoretto.—Two landscapes; one with the Sacrifice of Isaac, the other with the Temptation of Christ. Extremely poetical, in the manner of Titian, only still bolder in the forms of the mountains, richer in the objects, and producing, by the warm light, a great effect; at the same time very carefully painted, and clear for him. From the Tresham Collection. I have here become acquainted with Tintoretto in a (to me) new and very interesting light.

13. Tintoretto.—The Adoration of the Shepherds; figures half the size of life. In the landscape the Wise Men. Highly characteristic of the more elevated feeling of this master. Painted with a light spirited pencil, in a glowing tone, approaching to Titian. From the Tresham Collection.

17. Joan Gossaert, called Mabuse.—The Wise Men's Offering. A rich composition, in which there are thirty principal figures. About 6 ft. high and 5 ft. wide. This picture, from the Orleans Gallery, is a most splendid confirmation of my conjecture that this artist, before he went to Italy, must have executed important works in the pure Flemish style of the school of Van Eyck; whereas people are used to judge of him by the mannered pictures in the Italian taste, which he painted during and after that journey. In this picture he is by no means

inferior to the two most celebrated contemporary painters in the Netherlands, Rogier Van der Weyde, and Quintin Matsys. In the nobleness, refinement, and variety of the characters, he is superior, and in gravity and energy equal, to them. The proportions of the figures are slender, the hands delicate, but rather long and lean. With the flowing and soft general cast of the draperies, there are some sharper breaks. All the parts are very decidedly marked; the flesh is mostly, in the shadows, of a deep brownish, in the lights, of a warm yellowish tone, and less clear than in the two other masters. The execution is, throughout, wonderfully solid and conscientious. The crown* of the Wise Man kneeling, and the lid of the vessel, on which, according to the later manner of the master, we read IASPAR, &c., is executed in the old fashion in gold yellow. On the other hand the gold brocade of the draperies is in the later, not so good manner, in which the whole surface is painted with a brown colour; the patterns drawn with black, the lights put in with yellow ochre. The combination of the colours, which are partially broken, has a very harmonious effect. In this, as in all the principal parts, it entirely agrees with the Crucifixion in the Berlin Museum, which has hitherto been erroneously ascribed to Memling; only that the latter, by former cleaning, has lost its warm tone, and its old distinctness, whereas this picture, at Castle

* It is to be observed that the Germans call this subject the Adoration of the Kings, who are accordingly represented with crowns.—H. L.

Howard, is in as fine a state of preservation as if it had been finished but yesterday. A small head with a hat and feathers, at a window, may perhaps be the portrait of Mabuse. It is erroneously believed that those of Albert Durer and Lucas Van Leyden are to be distinguished there. In the middle distances the Shepherds are devoutly worshipping. The architecture of the building, in which the Child is visited by the Wise Men, is not Gothic, but already shows the influence of Italy. This picture is not only the capital work of those that remain of Mabuse, but is also one of the best of the whole ancient Flemish school.

18. François Clouet, called Janet.—A collection of eighty-eight portraits of the most eminent persons at the courts of Henry II., Francis II., Charles IX., and Henry III., executed with much spirit and animation in black and white chalk, in the manner of Holbein. These interesting portraits carry the spectator back to that age which Vitet has described with such characteristic individuality in his historical dramas. The names are written by a contemporary hand. It is very singular that the men are almost all handsome, the women, with few exceptions, ugly.

19. Janet.—Catherine de' Medicis, consort of King Henry II., with her children, afterwards Kings Francis II., Charles IX., and Henry III., and the Princess Margaret; whole length figures, the size of life. Very carefully painted in his pale mode of colouring, and especially delicate in

the hands. A more important picture of this, the best French portrait painter of that age, than any that the Louvre possesses.

20. Stone, called the Old.—Charles I., with his son the Duke of Gloucester. Copy after Vandyck. I mention this picture only to observe that a great part of the numerous portraits erroneously ascribed to Vandyck may very well be by this able painter, who, except that the execution is not so good, and the tone heavier, has caught a great deal of his manner.

Titian.—A Butcher's Dog and three Cats; most fearfully animated. I too believe, with Sir Joshua Reynolds, that it may have been painted by Titian, whose later pictures it much resembles in the style of the execution and the dark shadows. From the Cornaro Palace.

31. Domenico Feti.—Portrait of a Man; and, as I conjecture, his own. Conceived with great spirit in his natural manner, and producing a striking effect by the glowing lights and the dark shadows. A knee-piece.

32. Francesco Primaticcio.—Penelope relating to Ulysses what has happened to her during his absence. This is the most important work that I have yet seen of this master, who fills so important a place in the history of painting in France, and whose works, since the ruin of almost all his fresco-paintings in the Louvre, are so rarely seen. The characters are very noble, the drawing and rounding of all the parts correct and careful, but the colouring weak. I here convinced myself that the works of Primaticcio made on

Nicholas Poussin in his youth a very great impression, which was never effaced.

33. The portraits of two children, in elegant dresses, said to be a young Duke of Parma and his Dwarf; and ascribed to Correggio. In my opinion, according to the conception, colouring, and treatment, an admirable picture by Velasquez.

36. Van Goyen.—A Village situated on a canal, in a warm evening light. This masterpiece of the very unequal master is in force of effect near to A. Cuyp. The brown priming is kept for the shadows; in the other parts the local colours lightly laid on it.

37. Sir Joshua Reynolds.—The portrait of Omai* (a man of whom I do not know anything). In animation and conception, masterly keeping and solid execution, one of the finest pictures of the master.

39. Sir Joshua Reynolds.—Frederick Earl of Carlisle, father of the present Earl, when young. Likewise very spirited in the head; only the attitude is rather theatrical.

Rubens.—Thomas Howard Earl of Arundel; a bust, between three-quarter front and profile; with a smooth falling collar. This portrait, which has been engraved by Houbraken, is one of the finest that Rubens ever painted. Nobleness of conception, simplified and decided forms, are combined with a breadth of careful execution, a depth and clearness of the by-no-means extravagant colouring: one is never tired with looking at it.

* The native of Otaheite who was brought to England by Captain Cook.—H. L.

42. Holbein.—Portrait of the Duke of Norfolk. The same as in Windsor Castle, and likewise an old copy.

45. Federigo Zucchero.—Portrait of Thomas Howard Earl of Norfolk, whom Queen Elizabeth caused to be beheaded for a conspiracy in favour of Mary Queen of Scots. Animated in the conception, and carefully executed in a rather reddish tone of the flesh.

46. Holbein.—Portrait of Henry VIII. An old copy of the picture in Warwick Castle.

47. Antonio Moro.—Mary Queen of England in a splendid dress. In the jewellery gold is used. The features differ from other portraits of this Queen. The delicacy of the execution, in a clear and warm tone, is worthy of Holbein. Half length.

59. Sir Peter Lely.—James Duke of York, afterwards King James II. Still young, and with the hair in rich curls. A good and carefully-painted picture.

69. Sir Peter Lely.—Josceline Earl of Northumberland, in armour. Uncommonly spirited, warm, and carefully executed.

61. Sir Peter Lely.—The Duchess of Richmond; whole length. A rather voluptuous, but otherwise capital picture of the master.

64. Canaletto.—A large view of Venice. In every respect one of the capital works of this master, whose extraordinary merit is not to be appreciated except in England.

65. Pierre Mignard.—The portrait of the philosopher Descartes; half length, in a circle. A very sensible, reflecting countenance, with a

trace of melancholy. More individual in the conception, more true in the colouring, than is usual with Mignard, and, at the same time, very carefully painted.

PANINI.—68—70. Views of the Forum and the Colosseum. Some of his finest works.

71—88. Pictures by CANALETTO, some of them very excellent.

107. ANNIBALE CARRACCI.—The celebrated picture, from the Orleans Gallery, known by the name of the Three Marys. The Virgin, in the excess of her grief, has fainted over the dead body of Christ on her lap; Maria Salome is violently affected; Mary Magdalene abandons herself to the expression of the most impassioned affliction. The figures about one-third as large as life. This picture, which is not always the case, justly enjoys its high reputation; for the feeling is more profound, the pathos more noble, than we are used to see in A. Carracci. The leading lines too are happy, with the exception of the ungraceful position of the left hand of Christ. Besides this, it unites admirable drawing with a depth, warmth, and clearness of colouring nearly equal to Correggio, the study of whom is evident, particularly in the hands. Lastly, the execution in all its parts shows that the artist worked *con amore*.

108. DOMENICHINO.—St. John the Evangelist looking up in rapture. I have not seen the picture, formerly in Stuttgard, now in the collection of Prince Narischkin in St. Petersburg, from which Müller engraved his esteemed copper-plate; but this at Castle Howard, which is the

same composition, and came from the Orleans Gallery, is one of the most indisputable and capital original pictures of Domenichino that exist. It is most noble, refined, and fervent in the feeling, and most delicately fused, in a warm, harmonious tone of the greatest clearness.

109. ANNIBALE CARRACCI.—His own portrait, looking earnestly round. Of manly, energetic, independent character, and painted with extraordinary force and mastery. From the Orleans Gallery.

110. CARLO SARACINO, called CARLO VENEZIANO.—The Death of the Virgin; figures as large as life. From the Orleans Gallery; now the altar-piece of the chapel of the mansion. The painter here proves himself to be one of the most talented followers of Correggio. He is more dignified in the characters and expression of the passions than the most of those imitators. Clear in the warm colouring, and careful in the execution.

112. GUERCINO.—Tancred and Erminia; whole-length figures as large as life. Without style in the composition, and destitute of spirit, but carefully painted in a glowing, clear, reddish tone. From the collection of Count Lauregais at Paris.

123. PERINO DEL VAGA.—The Holy Family. Christ and St. John kissing each other; Joseph with them. Without religious feeling, but well and carefully painted, in a manner which calls to mind his master Raphael, and his native Florentine school. Thus, in the Virgin, as well as in the treatment of the shadows, there is an affinity

to Andrea del Sarto. The lights on the contrary are laid on in a fuller body, in a yellowish tone.

125. Annibale Carracci.—A Boy and a Girl with a Cat. Very animated and humorous.

134. Sir Thomas Lawrence.—The Duke of Devonshire. Very like, but too unmeaning in the forms, too red in the colouring.

135. Velasquez.—Portrait of a Man, with features resembling those of a negro. Ennobled by the conception, and at the same time most strikingly true to nature. Painted with great breadth and mastery, in a cool, reddish tone of the flesh, with bright lights.

Besides the above, the following pictures, not in the Catalogue, deserve notice.

Giorgione.—Two female heads, part of one of which is wanting, this being the fragment of a larger picture. Wonderfully charming, in a deep golden tone.

The Entombment of Christ, a small picture after the composition of Michael Angelo. Though not without extravagance in some parts, yet admirably finished, and not unworthy of Daniel da Volterra.

Agostino Carracci.—The Virgin and infant Christ present the cross to St. John. In the head of Mary there is a certain very engaging expression of melancholy. A small picture, in a bright, warm tone, finished like the most delicate miniature.

Salvator Rosa.—A Man, holding in his right hand a white dove, and with the left pointing downwards. Half length. Surprisingly noble

in the expression and uncommonly clear and warm in the colour.

FRANS POURBUS, THE FATHER.—A Knight of St. Michael; half length. In energy of conception and force of the clear colouring, one of his best pictures.

GERARD HONTHORST.—A Concert. Knee-piece; figures the size of life. Very spirited and well painted. Erroneously taken for Valentin, who never has this clearness of tone.

FERDINAND BOL.—The portrait of a Boy holding a goblet. Very spirited, and carefully executed in a bright golden tone. The cover of a table is of a deep, glowing red. Whole length, the size of life.

PAUL BRIL.—View of the Campagna, taken from Tivoli. The conception, as well as the delicate gradation of the tone in the distance, proves what a high degree of perfection this great master had attained in his latter period, and how much even Claude might have learned from him.

LELIENBERG.—Dead Game. Marked with his name and 1657. Is a masterpiece of this kind, and proves how art can lend a charm even to such an indifferent subject.

RUBENS.—A pen-drawing after Raphael, Attila before Rome, is very masterly, and more faithful than might be expected. The stamp "R. H." proves that it came from the collection of Richard Holditch.

In the chapel there are two very good and well-executed paintings on glass, representing the be-

heading of John the Baptist and that of St. Catherine.

To complete my remarks on the paintings, I proceed to notice some painted Greek vases.

By far the most important is one about 1 ft. 10 in. high, of the form which Panofka calls thericlesian cratera, with yellow figures on a black ground. Judging by the ornaments and the style of the painting, it is of Apulian manufacture. On the principal side an event in the story of Alcmena is represented, of which, as far as I know, no written record has been preserved. Jupiter, as we know, took advantage of the absence of Amphitryon to assume his shape, and so to deceive Alcmena, who was betrothed to him, the result of which was the birth of Hercules. The true Amphitryon, when he returned, being justly offended, was, according to the generally-received account, pacified by a declaration of Tiresias that Jupiter was the cuckoo that had clandestinely deposited this egg in his nest. According to the story which the painter of this vase has followed, he carried his anger at the infidelity of Alcmena to such a height as to sacrifice her to the flames. A woman, purposely represented as very dark, who, seated on a funeral pile, implores Heaven, is recognised by the inscription ΑΛΚΜΗΝΗ as this heroine. At the foot of the pile, as appears by the inscriptions ΑΜΦΙΤΡΥΩΝ and ΑΝΤΗΝΩΡ, her husband and an Antenor, of whom we have otherwise no knowledge, are employed with two torches in setting fire to the pile. The dress of the three figures is very rich, and many small folds are marked.

Above however appears as a half-figure, with a wreath and sceptre, the father of gods and men, as the inscription ΖΕΥΣ indicates, and at his command two draped female figures extinguish the fire by pouring water on it. Besides this, the falling rain is indicated by yellow dots, within a kind of border which surrounds Alcmena. Opposite to Jupiter is seen likewise, as a half-figure, a female form with a mirror in her hand, marked by the inscription ΑΩΣ, as the rising sun. This is perhaps merely intended to indicate the time of the day when the event takes place, or perhaps to mark those two females pouring water on the fire as the Genii of the Rain, or Hyades, since the rising of the seven stars, or the Hyades, together with the sun, was among the ancients a prognostic of rain. The inscription ΠΥΘΩΝ ΕΓΡΑΦΕ on the edge shows us that Python painted this vase. I conjecture that this version, which is much finer and more interesting than the usual one, constituted the catastrophe in those pieces in which the Greek tragedians treated the story of Alcmena, though the clumsy forms of Alcmena, Amphitryon, and Antenor on this vase seem rather to indicate the direct imitation of the scene in a comedy, like the well-known vase published by Winckelmann, on which Jupiter pays his court to Alcmena. On the back of the vase is the youthful Bacchus, with no clothing except the chlamys over one arm, with the thyrsus in his left hand; and two entirely clothed Mænades, in very animated attitudes, one of whom, whose action is particularly graceful, with the thyrsus and garland, may perhaps be meant

for Ariadne. The edge of the front is adorned above with ivy, below with a border *à la Grèque;* that of the back above with laurel, below with the arabesque of water. Below the handles is the very common large bean-flower. The workmanship is not to be called excellent, nor the varnish fine. All the inscriptions are made by scratching off the black ground.

Of sixteen other vases, placed on four high cabinets, five are distinguished by the beauty of the manufacture, and three appear to be of Nola. But the manner in which they are placed allows of no detailed opinion.

A dish of French enamel of the sixteenth century is of very good workmanship. The months of June, July, and August, with their gifts and occupations, are represented upon it. On the back is the inscription: "Fet (?)A. Limoges Par P. C."

I now come to the sculptures, which are arranged in great numbers under the cupola, in the vestibule and galleries, and in a separate room. Some are antique, others of the middle ages and modern times, of which, however, I can only mention the most important.

On the limit between the old conventional and the freer style is a pretty high relief, of about $2\frac{1}{2}$ ft., of a Bacchante, who holds in her left hand the thyrsus, and shows the right hand in profile, with the fingers spread, to a youth opposite her, archly smiling at him. He, with only the chlamys on his arm, is going to drink out

of a dish, looking friendly at her. The proportions are slender, the attitudes free, the draperies still close, and regularly folded, and with pointed ends. The hair, too, is old-fashioned, with spiral locks. The workmanship is admirable. Of the Bacchante the thumb and little finger of the right hand, the right fore-arm, the left hand, and, in the youth, the entire half, from the waist downwards, are restored.

A pretty statue, about 2 ft. high, of Apollo, with many repairs.

A beautiful vase, 2½ ft. high, of oriental alabaster, and another of granite.

A very well-executed bust of Antoninus Pius, with the hair absurdly imitated in the details from nature. Of Carrara marble.

Venus attiring herself after the bath; a carefully-executed work of Richard Westmacott, but without due understanding of the form. The insteps are clumsy, the hair and drapery deficient in style, the head not in the character of Venus, but very general.

In the sculpture-room I observed—

The head of Attes, or Atys, priest of Cybele; of a soft, effeminate, but noble character, with small horns and a frontlet. A late but very good work.

A small sarcophagus, with Bacchic Genii; on the lid a sleeping Silenus. The oval form, the lions' heads, the workmanship, though not without merit, indicate a late date.

The relief of a Victory in the attitude of crown-

ing; an elegant imitation of the ancient architectonic style. The trophy, the left hand, and parts of the drapery, are new.

A Boy riding on a Goat; beautiful and spirited in the design, of good style, and vigorous character. The head, the left arm, the left, and half of the right foot of the boy, the lower joints of the legs, the ears, and the horns of the goat, are new.

A female bust, one-third the size of life, with very delicate features, and of fine workmanship. The drapery of oriental alabaster.

A bust of Jupiter Serapis.

The bust of a Bald-headed Man; of very good workmanship. The nose new.

A smiling Faun, a bronze bust, the size of life, appears to me to be a good work of the Cinquecento.

A bust of Cicero; the nose restored, otherwise of very good workmanship.

A bust called Junius Brutus; of decided character, the beard merely indicated by scratches on the marble. One ear entirely, the other half, new.

A bust of Geta; of very good workmanship. The hair treated in the manner of bronze; the state of preservation admirable.

Minerva; a statue of black marble. In the front of the helmet an arabesque mask, and on each side a horseman. The fine noble head appeared to me to answer rather the character of a Roma.

Scipio Africanus the Elder; a bust of good workmanship. The nose new.

The Emperor Otho; a bust larger than life.

The face very full, the beard only indicated by scratches, the workmanship indifferent.

A bust with a long beard, the head crowned with vine-leaves and Corymbs, called Silenus, certainly represents an ancient poet, and is a spirited, excellent work. The nose new.

Marcus Aurelius; a colossal bust, of very good workmanship. The nose new.

A female figure, in a very graceful attitude, but without arms, appears, from the cast of the drapery, to be a very good work of the Cinquecento.

A round altar of marble; about 2 ft. 8 in. in diameter, in the manner of the larger Stele in the British Museum; and above and below, with plain projecting bands, is stated, in an English inscription in three four-lined stanzas, to be the altar of the temple of Apollo in Delphi, and to have been brought by Nelson from that place to England.

Among many large and small marble cinereal urns, one is especially distinguished by a very well-executed ox.

There are likewise in this room many small bronzes, partly copies of well-known antiques, partly original. Among the latter I observed the small statues of Jupiter, Victory, Telesphorus, as valuable; of a Hercules, about 2½ in. high, as very delicate; of an Etrurian warrior, of the well-known slender and lean style, as interesting; and of a Venus, about 8 in. high, as at least estimable. A coarsely-gilt statue of Hercules, about 1 ft. 3 in. high, has a local

interest, having been found on the estate of the Earl of Carlisle.

An Erynnis is very remarkable on account of the uncommonness of the design. She is represented sleeping with a serpent in each hand, as well as serpents in her hair. The features are expressive of sorrow; the design is very noble, the workmanship good, but cannot be called delicate. This figure, about 5 in. high, is now placed on a piece of wood painted black, in imitation of the shape of a rock. Lastly, a small bronze of the elder son of Laocoon deserves high commendation for the admirable workmanship.

Next to these bronzes is a number of small Egyptian Idols. There is likewise a considerable quantity of various antique articles, such as metallic mirrors, sistræ, bronze and earthen lamps. Two pretty antique mosaics are repaired in many places.

Eight small boxes are filled with sulphur impressions of engraved stones in the Earl's possession. Among the antiques many are beautiful, especially from the histories of Hercules and Bacchus. Among those of the Cinquecento, a portrait of Francis I. is of very good workmanship. Lastly, a portrait of the Emperor Maximilian I. in marble, a bas-relief, about 2½ in. high, is extremely spirited and carefully executed.

Under the cupola the following antique sculptures are placed:—

The trunk of a Bacchus of good workmanship, but much repaired.

Adrian. A very well-executed bust; the nose new.

The statue of Julia Mammia, mother of the Emperor Alexander Severus, as Hygeia. A good work, with elegant drapery.

The statue of another Empress, as Ceres, is of less importance.

The bust of Bacchus crowned with grapes and Corymbs. Very noble; soft and delicate in the character, and admirably executed in the marble called Grechetto. The nose new.

The statue of Marcus Aurelius, in his youth, wearing only the chlamys: of good workmanship.

The statue of Caius Augustus Cæsar. The head admirable; the other parts much repaired.

The bust of Paris. Very noble and refined in the forms, and of most excellent workmanship. Unhappily the nose, mouth, and chin are new.

In a room adjoining the Cupola I remarked the following:—

A bust of the young Hercules; of a most noble character, admirably executed in Grechetto. The nose, chin, ears, and neck new.

A copy of the well-known Cupid bending his bow; of which the trunk and the head, except the nose, are antique. The workmanship but moderate.

Septimus Severus. A very well-executed and admirably-preserved bust.

Commodus. The same.

Minerva. A statue small life size, in drapery; and the left hand, which is wrapped in it, placed

in her side. The design and workmanship deserve commendation. The head and the right arm are new.

Two groups of a Lion tearing an Ox, about one-fourth the size of life, are estimable, on account of the very spirited design; for the workmanship is indifferent, and many parts restored.

Domitian. A bust larger than life, of good workmanship, but much broken and restored.

At the end of a Gallery which is adorned with two rows of ancient and modern busts, among which is the colossal marble bust of the Duke of Devonshire, by Campbell, which I saw in London in bronze, there is an antique female statue sitting, the size of life, of good workmanship, whose fine features have much the character of a Venus. It is unfortunately much repaired.

One day was not sufficient to see all these objects; so that on the 12th I again drove from Malton. In conclusion I went down a rather long walk in the garden, through which I penetrated, with peculiar pleasure, into a very thickly-wooded spot on the left of the mansion. As the Earl, with his family, has not visited Castle Howard for many years, Nature, in this rather remote spot, has resumed all her rights. The paths are overgrown with the softest verdure, the branches of the trees are twined closer and closer together; flocks of wood-pigeons, daws, and other birds, which build their nests undisturbed in the gloom of this wood, make it resound with their cooing and their various cries, so that I was involuntarily

reminded of Homer's fine description of the Cavern of Calypso. I was strangely surprised when, in the midst of this wild solitude, I met with a copy of the celebrated statue of the Boy pulling the Thorn from his Foot, in the Capitol—one of the most delicate productions of antique art. In the faint light which penetrates into this darkness, it is no wonder that he cannot find the thorn, and therefore remains eternally looking for it in the same posture.

Here I had attained the most northern point of my journey in the country; yet it was not without a feeling of regret that I turned towards the south, leaving behind me unseen the grand picturesque Edinburgh, and the Highlands of Scotland. Unfortunately, however, except the celebrated collection of paintings of the Duke of Hamilton, in the palace of the same name, there is nothing of importance connected with my object in comparison with England, and the season is too far advanced for the rainy climate of Scotland. My time did not even allow me to visit the following country seats in Yorkshire:—Harewood House, the seat of Earl Harewood, the park of which is so highly extolled by "The German Prince," with a large collection of paintings; Newby Hall, near Ripon, the seat of Lord Grantham, with a number of antique sculptures; Nostell Priory, the seat of C. Wynne, Esq., where there is one of the pictures which pass for Holbein's celebrated family picture of Sir Thomas More; Sprotborough Hall, the seat of Sir Joseph Copely, Bart., with pictures

of the Italian school; and lastly, Temple Newsome, the seat of the Marquis of Hertford, where there is likewise a fine collection of paintings.

On the 13th, therefore, I drove back to York, and thence to Leeds. The fertile, but flat country, in which meadows and corn-fields, surrounded with green hedges, alternate, soon becomes tiresome; and I therefore, as I often do, considered the changing forms and movements of the clouds. In doing this I was frequently reminded of Howard, who wrote his admirable work on that subject in England. I have long been struck by a certain difference between the clouds in this island and those on the continent. I find them less compact, not so distinct from the rest of the sky; but lighter, more blended, and of a softer, damper appearance. What may be the cause of this it would perhaps be difficult to discover; yet the filling of the air with moist vapours, the circumstance that most of the clouds are formed over the surrounding ocean, has certainly much influence. Nearer to Leeds the ground is more varied, and there is a beautiful view of the chain of mountains which intersects England in the centre.

On the morning of the 14th I took the road to Sheffield, intending to visit Wentworth House, the splendid mansion of Earl Fitzwilliam, which, besides the collection of paintings, reported to contain admirable pictures of the Dutch school, has a number of modern and ancient works of sculpture. I however learnt, to my great regret, that the Princess Victoria and the Duchess of Kent would pass some days there, in order to

visit Doncaster Races, which are the most important in England; so that, of course, there could be no admission, and no opportunity for a quiet examination of works of art. Though I would very willingly have seen these races, yet the expense and loss of time bore no proportion to the interest which I felt in them, so that I returned quietly to Sheffield, to go to Chatsworth, the principal country seat of the Duke of Devonshire. I heartily wished, however, that our friend Willisen had been here, that he might have enjoyed the pleasure of these grand races.

I was extremely rejoiced to see the veneration which the English everywhere show for their future Queen; at Leeds, the inn where she was to put up was already adorned with garlands, and her auspicious name. The same was the case at Wakefield, a busy manufacturing town, the church of which has a handsome Gothic steeple, and at other places; and the people were everywhere collected on the road, with looks of curiosity and pleasure. The nearer you approach Sheffield, the more considerable are the richly-wooded hills, which give the country a very picturesque appearance. The situation of this manufacturing town, in a valley, over which the smoke of the many lofty chimneys formed a dense cloud, is very agreeable; and the steep streets give the walks in the town itself a certain variety. I was astonished at the number of elegant shops of all kinds. The road to the little town of Bakewell, to which a coach drawn by two horses set out at two o'clock, passes over a part of the desolate mountain ridge.

A cutting wind mixed with rain rendered the journey still more unpleasant. When I arrived, almost frozen to death, in the town of Bakewell, which is pleasantly situated in a beautiful verdant valley, it was absolutely impossible to find any accommodation, on account of the crowds of people hastening from all quarters to Doncaster races. When a good-natured waiter had at length found me a lodging in a small private house, my embarrassment was increased, for neither tea nor meat was to be had, and, what was worse, there was no prospect of obtaining a fly to take me to Chatsworth, five miles distant, all the horses in the place being engaged to go to Doncaster. My vexation attained the highest pitch when, on the following morning, a heavy fall of rain set in, and I was still without any hope of a fly. You may therefore imagine that my gloom was changed into joy, when a horse returned quite unexpectedly, and I was able to set out for Chatsworth at half-past ten o'clock, protected by my Mackintosh against the storm of rain. When the Duke of Devonshire gave me in London a letter to the housekeeper at Chatsworth, he regretted that he should not be there, and I should therefore not be able to see his celebrated old English MS. with miniatures. I was therefore most agreeably surprised when my driver, seeing a flag waving upon a tower, told me that this was a certain sign that the Duke himself was at Chatsworth.

On my arrival I was sorry to learn that the Duke was confined to his bed by a violent cold,

and therefore could not see me. He, however, sent me a friendly welcome, and ordered me to be shown into a room, which, with great elegance in the furniture, combines a number of little comforts. The mansion, which is in the Italian style of architecture, has a very princely appearance in the magnificence of the design, and has been considerably enlarged by the present Duke. Thus, he has added a whole wing, and three grand entrances in the form of a Roman triumphal arch, and many other improvements are now going on. A very compact sandstone of a beautiful yellowish colour, which is found in Derbyshire, which abounds in mines, affords an equally solid and handsome material. The spacious staircase has rather a gloomy appearance, in consequence of the old darkened oil paintings which hang on the walls. The apartments are the more agreeable, being extremely light and of fine proportions; furnished with the most refined splendour and elegance, and adorned with fine works of art, paintings, sculptures, and drawings, of which Chatsworth can boast many of great value. I had just ended a general survey of the whole, when a servant brought me word that luncheon was ready. While the servants, in rich liveries, served upon silver, a breakfast, which differed in nothing from a substantial dinner but the name, and a bird, here called grouse, a very delicate kind of game, admirably dressed, regaled my palate, I could not help smiling at the great difference in human affairs, comparing my yesterday's dinner, without any meat, with this day's break-

fast. I must observe, as a particularly agreeable circumstance, that the servants, when they had placed the dishes on table, immediately left the room, and did not come in again till they might suppose that I had done with them. The unpleasantness of being watched all the time one is eating is thus avoided, and one's enjoyment of the good things on table not a little heightened by being thus undisturbed.

After luncheon the servant showed me to the library, and told me the Duke would soon join me. This fine apartment contains, in the most elegant bookcases, the rarest literary treasures in the choicest bindings.

In early editions this library is exceeded by none in England except the celebrated one of Lord Spencer, at Althorp. To the ample store of books which the present duke found already collected have been added the greatest rarities from the renowned library of the Duke of Roxburgh, the library of the Bishop of Ely, purchased for 10,000*l.*, and a large library which he has inherited from his uncle, Lord Cavendish. The duke, who entered, and appeared to be very much indisposed, addressed me in the most friendly manner, invited me to remain at Chatsworth as long as it should be agreeable to me, and then, as a thorough judge of books, showed me the greatest rarities. With peculiar pleasure I looked, among others, at the oldest Florentine edition of Homer. Printed on the finest white parchment with the most elegant type, the initials beautifully painted in miniature, it looks

very handsome. The recollection that after about 1000 years' oblivion this edition again furnished many with the means of drinking of this purest fountain of all poetry gave it in my eyes an additional charm. Here too I saw some of the rarest impressions of Caxton, the first who practised the art of printing in England. On taking leave, the duke gave me the keys to all these treasures, telling me I need not return them till my departure. As I was thus enabled to arrange my view of the treasures in what order I pleased, I first proceeded to examine the oil-paintings, which are distributed in several apartments and the dining-room. The following appeared to me to be the most important among the moderate number of them:—

Jan Van Eyck.—The Consecration of Thomas à Becket as Archbishop of Canterbury; a composition of seventeen figures. On panel, about 4 ft. high, 2 ft. 6 in. wide. In a church, of the latest form of the Roman style, Becket stands in the fore-ground under a scarlet canopy irradiated by the Holy Ghost. Three bishops are engaged in putting on him the archiepiscopal tiara, while a priest kneeling holds an open book before him. On the right side of the picture are the clergy, and on the left the laity, with King Henry II. at their head. The proportions of the figures are rather more slender than in other pictures by Jan Van Eyck. Some of the fine, spirited heads bear a strong resemblance to the pilgrims on the wing of the altar-piece of Ghent, which is in the Berlin Museum. In the warm,

brownish tone of the flesh, which in the shadows is rather heavy, there is more resemblance to the Angels singing and the soldiers of Christ, *(Christi Milites,)* on two other wings, likewise in the Museum, of the same work. All the other colours are of a deep, full tone, especially the robe of the bishop on the right hand, of the most glowing dark red, with a golden pattern, skilfully painted however with yellow colour. This picture is mentioned by Walpole, who however does not give the following inscription, which is on the border, painted by the artist himself, in the semblance of a stone frame—"JOHES DE EYCK FECIT ANO M°.CCCCZI. 30 OCTOBRIS." This inscription is important, not only as authenticating the picture, but because 1421 is the oldest known date on a picture by Jan Van Eyck. The picture may be said to be in a good state of preservation.

Ascribed to JAN VAN EYCK—the Presentation of the Virgin in the Temple. A very rich and extremely peculiar composition. On canvas, about 4 ft. high, 3 ft. wide. This scriptural event is here assimilated to the artist's own times, and the costume is that of the first half of the sixteenth century. In a Gothic church there are in the fore-ground Anna and Joachim; in the back-ground priests before the altar preparing to receive Mary, above whom are two angels with a crown. Virgins in the costume of the age approach on both sides from the choir of the church behind the altar. In the middle, on the right

hand, are five men and women kneeling; behind them five canons in their stalls; and on the left hand ten canons in two rows. The heads have the appearance of portraits, most decidedly characterised. The execution and colouring are extremely fine. In the whole, particularly in the architecture, a bright, clear tone predominates. The odd taste of the organ, the treatment of the gold, the green blue of many of the draperies, strongly call to mind the admirable BERNHARD VON ORLEY. This remarkable picture has unfortunately sustained no inconsiderable damage in several parts; for instance, in many of the hands and in the dress of Anna.

A family picture, said to be by TITIAN. The mother, a handsome woman, stands on the left hand of the father, who is seated. A little daughter, standing on the right hand, next the father, gives him with one hand something which is not seen, and with the other presents a fruit to her mother. Judging by the conception, the tone, and the shape of the hands, I should say it is a capital work of PARIS BORDONE, who in his portraits is sometimes nearly equal to Titian; so that they are often ascribed to him.

CARLO CIGNANI.—Joseph and Potiphar's Wife. On the whole, resembling the composition in the Dresden Gallery, but with many variations in the details. Less clear, but more powerful in the tone.

The portrait of Henry VIII., whole-length, the size of life, said to be by HOLBEIN. The head is too tame, the treatment too mechanical, the tone

of the colour too dull for him, and therefore, as I am convinced, an old, probably contemporary, copy.

Sir Joshua Reynolds.—The portrait of the celebrated accomplished Duchess of Devonshire, with a child on her lap, which joyfully stretches out its arms to her. Her face, which is seen in profile, is equally handsome and intelligent. The colouring remarkably warm, clear, and harmonious. Figures the size of life.

Pompeo Batoni.—The late Duke of Devonshire. One of the best portraits of this master that I have seen. Spirited and well drawn, and carefully executed in a tender tone.

The dining-room, with a table for fifty persons, has a very pleasing effect by its simple but noble ornaments. Two large chimney-pieces of Carrara marble are adorned with figures by Richard Westmacott, which, with reference to the destination of the apartment, bring in abundance the gifts of Ceres, Bacchus, and Pomona.

Thorwaldsen's spirited bas-relief is here, representing Priam imploring Achilles to give him the dead body of Hector. The following portraits, all whole-lengths the size of life, are judiciously arranged on the walls.

Vandyck.—The Earl of Devonshire, a young man with a handsome countenance, dark, curly hair, in a black silk dress with a broad falling collar. In his left hand, which rests on the hip, he holds his hat, and in his right, which hangs down, his handkerchief. Except that the posi-

tion of the legs is not happy, a picture of much delicacy and elegance.

VANDYCK.—The Countess of Devonshire, with delicate features, her dark-brown hair in light ringlets; dressed in dark-blue silk, the neck and breast richly adorned with pearls and precious stones. The attitude of walking gives the figure much animation. The companion of the preceding, and extremely pleasing.

VANDYCK.—Jane, daughter of Arthur Goodwin. The face a fine oval. She is dressed in white silk, in the same attitude as the preceding. The brightness of the tone and the delicacy of the treatment give a great charm to this picture.

VANDYCK.—Johanna of Blois, afterwards Lady Riche, in a black silk dress, and a lace ruff, very richly adorned with pearls. She has her right hand raised to her breast, and in her left, which hangs down, holds a pocket handkerchief. To my mind, one of the most beautiful of Vandyck's female portraits, and wonderfully charming. The clear, powerful colouring, the bright, shining tone of the flesh, and the careful execution in all the parts, give reason to suppose that it was painted rather before his settling in England.

VANDYCK.—Arthur Goodwin, taken almost in front, in a brown silk dress, and falling collar. The countenance is very pleasing, the execution extremely true to nature, the colouring less forcible than usual, but in a delicate, clear tone. Marked with the date 1639.

GERARD HONTHORST.—A mother with two

sons, and a rather older daughter. Compared with Vandyck, the arrangement is rather two inartificial, and the space not sufficiently filled; otherwise it is very spirited, and carefully painted, and the colouring is fine and clear.

KNELLER.—Portrait of a gentleman in a flowing wig; painted with uncommon care, yet, compared with the others, flat and theatrical.

Amidst these studies, the hour to dress for dinner arrived, which corresponded in opulence with the breakfast. I took it quite alone, and went into a very agreeable apartment adjoining, brilliantly lighted with large wax candles, when coffee was brought me. I had scarcely begun to read something when the Duke sent to ask me to drink tea with him. The conversation gave me fresh opportunity to admire the variety of his knowledge, and to rejoice at the great goodness of heart that was manifested in many traits. How rare is it to find such qualities united in a person of his rank! He wished to hear my opinion of his pictures; and I could not avoid expressing my doubts respecting some of them. Far from being offended, as is too usual in such cases, he seemed to be pleased with my frankness, and to be convinced by my arguments. I had much pleasure in looking over an album, which contains good drawings of the most beautiful views of Sicily and its classical monuments, which owes its origin to the Duke's having passed a considerable time in that island last winter. At intervals a musician, whom the Duke keeps in his service for that purpose, performed with much

readiness the most favourite airs of different operas. In this manner half-past eleven o'clock came before I retired to my chamber.

I rose early this morning, and passed some hours quite undisturbed in writing this letter. After breakfast, at which, besides tea and coffee, there were various dishes of meat, I went to the library to examine the manuscripts with miniatures which I was desirous of seeing.

By far the most important is a *Benedictionale*, which informs us, in Latin verses, written in gold capitals, that Ethelwold Bishop of Winchester had it written by a *Godemann*. As this Ethelwold filled the see from 970 to 984, the time of its origin is very decidedly fixed. This manuscript, a folio volume, nearly in shape of a quarto, consisting of 118 leaves of parchment, surpasses, in the number and splendour of the pictures, as well as in the rich ornaments of the borders, all the other Anglo-Saxon manuscripts that I have yet seen in England, and differs from most of them, to its advantage, in some essential particulars. It is true we find in it the same inartificial, unmeaning heads, the long lean limbs, the flickering draperies, which I mentioned in a former letter as characteristic of this epoch;* but on the other hand they have not quite such a barbarous look. In the solid opaque water-colours they are like the contemporary paintings of the Frank monarchy; and in the putting in of the lights and half tints, and in the colours broken against the light, there are, as in them, traces of

* Vide vol. i. page 140.

antique reminiscences. The treatment, though mechanical, has, notwithstanding, a degree of precision and neatness. The last picture, which is only drawn, shows the whole of the mechanical process. The outlines were first drawn on the parchment with red colour, then so filled up with opaque colours, that those outlines disappeared, and were again put on with the local tints, on those opaque colours. In the naked parts, which, as in the contemporary Frank miniatures, are of a cold reddish colour, red was chosen; in the darkest shadows of the drapery, black; in the lights, white. Some of the designs appear to be taken from models of the most ancient period of Christian art. Thus the baptism of Christ (leaf 25 *a*), in which the Jordan still appears as a half-naked river god, the two black horns which are given him have doubtless been gradually formed from the lobster-claws which we find on the temples of antique aquatic deities. The very thick forms of the limbs, which appear in some pictures, and which are as badly drawn as the lean ones in others, indicate the imitation of a certain model. The apostles and angels still appear in the antique costume, and barefooted. Some other parts prove a special influence of the local Byzantine style. The Birth of Christ is evidently imitated from a Byzantine picture, as well as the Virgin Mary (leaf 90 *b*), a dignified figure, in a golden underdress and veil, and with a short red mantle, in good antique style, holding in her right hand a book, and in her left a golden lily. The Infant Christ is dressed entirely in the

Byzantine fashion (leaf 24 *a*). The same is indicated by the frequent use of gold in the hems of the draperies; in the outlines of the architecture, in the glory, and in the frames of the ornamental borders, which, as I have before observed, is, in general, very rarely and sparingly used in English MSS. of that age. As an instance of wholly barbarous design in the time of this MS., the group of the stoning of St. Stephen (leaf 17 *b*) may be mentioned, where the very small feet of the Jews are covered with black shoes. In youthful countenances we often see the full oval, usual in the eleventh and twelfth centuries; for instance, in the incredulous St. Thomas (leaf 56 *b*), and in several in leaf 57 *b*. This very mixed character appears also in the figures of Christ, who, in the same picture, when he appears to the dying St. Stephen, is represented, according to the most ancient fashion, without a beard; as the enthroned deity (leaf 70 *a*), according to the bearded type of the Mosaic; but in the Resurrection (leaf 9 *b*) quite barbarously, with enormous mustachios and whiskers. The back-grounds are sometimes of one colour, or the earth green, and the sky blue; but more usually composed of several stripes of colours, bluish, reddish, greenish, in which the clouds are painted, like flying ribbons, or with the ornament by which the ancients expressed water. The ornaments of the borders of the pictures and of the sides at the beginning of the chapters are in the taste of the richer Roman architecture, in which variations of the antique

acanthus make the principal figures. There is no trace of the flourishes otherwise so much in vogue. Silver, too, is here and there employed, but, as usual, has become black. This MS. is of the highest importance in the history of English art, since it proves that it produced at least some works in that age, which, in most particulars, are not inferior to the contemporary productions of France, the Netherlands, and Germany.

Next to this MS., a Missal of King Henry VII. of England is of the greatest interest. It is in large octavo, and contains 186 leaves of parchment. A note on the first leaf informs us that that sovereign gave it to his daughter, Margaret Queen of Scotland, mother of Margaret Douglas, which last presented it to the Archbishop of St. Andrews. Then comes the calendar, on twelve leaves, ornamented on the borders with fruit and flowers, and otherwise with rather poor pictures. The fourteenth leaf contains the autograph note of the king to his daughter. On the reverse of the fifteenth leaf is Christ, half-length, perfectly similar to those of Jan Van Eyck in the Berlin Museum, and of Memling in the Royal Gallery at Munich, bestowing a benediction with his right hand, and holding in his left a crystal globe with a cross. The style of the excellent execution, the warm colouring, likewise indicate the Flemish origin of this and the following numerous pictures with which the book is adorned. Before each division there is one which fills the whole page, and the back of which is always left white. Among them the Martyrdom

of St. Thomas à Becket (leaf 29 *b*) and St. George (leaf 31 *b*) are distinguished by the composition and expression. There is besides a considerable number of small pictures, as vignettes, initials, and on the border.

The work of two painters may be very clearly distinguished; one of them, who is warmer in the tone, and, on the whole, more delicate, painted the pictures to leaf 33, and likewise leaf 43 *b*, and 46 *b*; the other, cold in the colouring, and less skilful, all the rest. However, they are altogether not among the best that were painted in the Netherlands at this period (1485—1509). The borders of the larger pictures and the opposite pages are very finely adorned with elegant flowers and fruits; but are excelled in delicacy, at least, by some other monuments. On leaf 32 there is a second autograph of the king.

I had scarcely committed these remarks to paper, when the Duke entered and invited me to take a view of the house and grounds. In one room I regretted to find one of the greatest treasures of the Duke—namely, the drawings by great masters—packed up, on account of repairs in the apartment assigned to them, so that I was not able to see them. You may judge how much I lost by this, when I tell you that Passavant, who saw them, mentions, as particularly interesting, a drawing of Lionardo da Vinci, four of Michael Angelo, eight of Raphael, three of Correggio, three of Titian, one of Durer, and two of Holbein; and besides observes in general that there are many beautiful drawings by Giulio

Romano, Perin del Vaga, Andrea del Sarto, as well as the great masters of the Venetian, Lombard, and Bolognese schools. In future they are to be framed and glazed, and hung in a spacious apartment where they may be conveniently seen. A sketch-book of Van Dyck's during his journey to Italy, which the Duke possesses, must be very interesting.

A small room contains a collection of fossils, found in Derbyshire, which is so rich in these productions. Never before had I seen specimens of all these, especially the celebrated fluor and calcareous spar, of such astonishing size and splendour; and this is very conceivable, as the Duke is the owner of the mines from which these minerals come. But what excited my admiration in the highest degree was the crystal of an emerald which the Duke purchased of Don Pedro, Emperor of Brazil, and which in magnitude, purity of form, and uniform depth of the green colour, far surpassed everything which I, as an ardent friend of mineralogy, have hitherto seen in the most celebrated cabinets.

His Grace had the kindness to show me, also, the newly-built kitchen, and it is, indeed, worth the while to see it. It is of the size of a large hall; a lofty vaulted roof of sandstone makes it very airy, and the large windows render it cheerful and light. Nothing but wood is burnt in it, a circumstance very rare in England. As I could not perceive any contrivance by which some joints of meat that were before the fire were turned, the Duke showed me a hydraulic appara-

tds by which the spits were put in motion. The garden next to the mansion is upon a terrace, and laid out in the old French style; the regular beds, the colossal stone basins filled with flowers, agree very well with the grand princely character of the mansion. A hot-house contains an abundance of the most beautiful and rare exotics, which the Duke spoke of as a connoisseur, and made many observations which were very instructive to me, who am not skilled in botany.

After luncheon, of which his Grace to-day partook, I went to the large hall, lighted by three lanterns, which has just been built for the sculptures. The closely-joined blocks of fine standstone being left uncovered give a very agreeable impression of solidity, and, at the same time, their warm yellow tone relieves the white marbles. The architrave of the two doors at the ends of the hall is made of a beautiful grey marble, with many shells in it, found in Derbyshire, and is supported by two pillars of African marble and two of Giallo antico. The sculptures, about thirty in number, are placed upon pedestals and pillars, most of which are of costly materials, porphyry, granite, cipollino, fior di Persico, and the rarest breccia. In others of Derbyshire sandstone, tablets of valuable marble are let into the fillings. I now come to the consideration of the principal sculptures themselves.

A colossal antique bust of Alexander the Great, with rich flowing hair, resembling, in the cast, that of Jupiter, and very noble features, is one of the idealised busts, but agrees very well in the

main features with the celebrated portrait bust in the Louvre. Half the nose, and all from the neck downwards, is new.

The Duke, like most Englishmen who are fond of the arts, is a great admirer of Canova, some of whose celebrated works are in this collection.

The Sleeping Endymion with his dog by his side. The task of representing all the limbs dissolved in repose is peculiarly adapted to Canova's talent, so that this is a work of the greatest softness, of the highest finish of the marble, in which, however, the too great polish strikes the eye too much, because the shining appearance of fat which the marble thereby receives is quite at variance with the appearance of flesh.

The statue of Madame Letitia, the mother of Napoleon, seated. The whole conception is far more simple and easy than in most of Canova's works. The head, in a character very true to nature, and with a good-natured and sensible expression, is, like every other part, finished with the greatest care, so that this is one of his works which I like the best. This one Greek word Δυσαριστοκεια, borrowed from Homer, which is inscribed under it, expresses that she is the unhappy mother of the greatest son.

The colossal bust of Napoleon. Very animated and highly finished. It served as the original for the head of the statue in the house of the Duke of Wellington.

A repetition of the well-known statue of Hebe, which so far differs from the first, and probably the original, in the Berlin Musuem, that here, in-

stead of the marble clouds on which she floats, an ordinary support (Puntello) is employed, and the clouds only imitated. In delicacy of workmanship it is far inferior to the original.

Canova's own bust, larger than life, has very noble features, with a rather sentimental expression.

The colossal bust of the Duke of Devonshire.

Two Female Heads, one adorned with grapes, the other with a veil, have, like two others copied from them, the monotonous, weak, insipid character, which, especially in Canova's later period, degenerated so much into mannerism.

Besides these, the works of the following sculptors are worthy of notice:—

THORWALDSEN.—1. The well-known statue of Venus, with the apple of Paris. The graceful action peculiar to this artist, the natural beauty and healthy fulness of the forms, make this work very pleasing. 2. The Bust of Cardinal Gonsalvi. The fine sensible features are given with great spirit, and the workmanship is more finished than in many of Thorwaldsen's busts.

RUDOLPH SCHADOW.—A very good copy of his well-known, elegant female spinning.

KESSELS.—The celebrated Belgian sculptor. A Discobolus. Very spirited, and very carefully executed in all the parts, according to the model.

TENERANI.—Cupid drawing a thorn from the foot of Venus. Executed with great care and much skill in the treatment of the marble, but with little meaning in the composition.

TADDOLINI. — Ganymede caressing the Eagle; a pretty and well-executed work.

GIBSON.—Mars and Cupid. The proportion of these figures, which are carefully executed, is not happy. Mars seems much too clumsy for a god; Cupid, on the contrary, too petit and affected.

ALBACINI.—Achilles wounded in the heel, lies on the ground. A well-executed work, but neither the character, nor the excessive expression of pain are suited for Achilles.

BARTOLINI.—A very well-executed copy of the celebrated Medicean Vase.

Other splendid vessels, pillars and slabs, of the rarest and most beautiful marbles and stone, increase the rich and noble effect of the whole.

The first place among them is due to a large granite basin, by CANTIAN in Berlin, who is justly celebrated for works of this kind. Next to this are some, likewise very considerable basins of Fior di Persico, and a large vessel of Oriental alabaster. A very large slab of Labrador, bordered with porphyry, is remarkable; a basin of Derbyshire spar is the most beautiful that I have ever seen.

When I had concluded my observations, the Duke joined me, and invited me to take a drive to some distance with him. He told me to my great surprise, that the many very beautiful kinds of marble, of which a large slab was composed, are all found in Derbyshire. I was most pleased with one of them, the deep red of which perfectly resembles many of the painted walls in Pompeii.

His Grace pointed out to me two very elegant bowls which he had caused to be made of this marble in Italy. A marble of the purest, deepest black, is found in such large blocks, that the Duke has had a copy of the statue of Isis, nearly the size of life, made of it. A pedestal of very beautiful porphyry, and a large vase of serpentine, are, as his Grace told me, presents from the Emperor of Russia.

A very light and elegant droschky, with two chestnut ponies, beautifully matched, and of the largest and finest race, were standing at the door. On one of them was a remarkably handsome postilion in a light-blue velvet jacket trimmed with silver. An outrider opened the gates which occurred on the road, and so we proceeded rapidly and pleasantly along. We went first to the extensive kitchen-gardens, where all kinds of culinary vegetables and herbs are cultivated in the highest perfection. We next visited a number of hot-houses. In one of them, tropical plants of the rarest species were collected in greater numbers than in the one nearer the mansion. In others, innumerable pine-apples, some of them of enormous size, raised their golden heads, and filled the air with an almost overpowering fragrance. In others again, hundreds of magnificent bunches of black grapes, hanging down, looked very tempting. On my observing to the Duke that his table was indeed very completely furnished, he suddenly opened a door, and desired me to look in. There, in a dark, damp, and hot place, the rarest and most delicate species of

mushrooms throve luxuriantly. The park itself, through which we then drove, having the advantage of very considerable and beautifully-wooded eminences, affords extremely picturesque views, which are agreeably animated by numerous herds of deer. In order to reach some points from which the house, with its many buildings, has a very fine effect among the thick green foliage, and is very happily grouped with the hills, we turned out of the beaten road, and rolled rapidly over the soft verdant turf, which, like all the rest, is kept in the highest order. Several new plantations manifest the Duke's taste for the picturesque. He told me he wished to show me Haddon Hall, an old castle now belonging to the Duke of Rutland; and so we drove along a fine valley inclosed by beautifully-wooded hills, in which this castle, with its tower, has a very romantic effect. It is of but small extent, and is an instance of the moderate pretensions of noblemen in the middle ages.

This evening there were at dinner, besides the Duke, Lord Cavendish, a near relation, with his young consort, a lady of that elegant and slender form, which is rarely met with except in England; and an old gentleman. During the time that the hospitable Duke here passes at Chatsworth the number of his guests sometimes amount to fifty. This may give you some idea of the extent of the accommodations which this mansion affords, since, besides the guests, rooms must be found for their servants and equipages.

After tea I took leave of the Duke, and expressed my gratitude for the many fresh proofs of kindness with which he had again loaded me. I have sat up till two o'clock to finish this letter, and must hasten to rest.

LETTER XXVIII.

Drive to Ashbourne—Alton Tower, the Seat of the Earl of Shrewsbury—Collection of Paintings—The Gardens—Copy of the Madonna, called the Pearl, at Oakover Hall, the Seat of the Oakover family—A small Picture by Raphael at Barron Hill, the Seat of M. A. Whyte, Esq.—Keddlestone Hall, the Seat of the Earl of Scarsdale—Collection of Paintings there—Journey by way of Nottingham to Stamford—Burleigh House, the Seat of the Marquis of Exeter—Collection of Paintings there.

Lynn, September 24.

In this small seaport town I at length find leisure to give you an account, as usual, in the order of time, of all that I have seen since my very interesting visit at Chatsworth.

On the 17th the Duke gave me his carriage to Bakewell, from which place I proceeded in a fly to Ashbourne, a small town in Derbyshire. This county is certainly one of the most beautiful in England, for the way to Ashbourne likewise passed through the most cheerful richly-wooded mountain valleys, which shone with increased splendour in the full light of the sun. If this country is by no means of a sublime character, and therefore not calculated to excite a feeling of solemnity, it is, however, extremely soothing to the mind, and here and there are such sweetly

retired spots, that one cannot help thinking how delightful it would be here to erect one's tabernacle!

I had to wait some hours at Ashbourne before I could have a fly to take me to Alton Tower, in Staffordshire, the seat of the Earl of Shrewsbury. It was already towards evening when the mansion appeared on an eminence, with a picturesque mixture of embattled walls and towers, and of such great extent that I could have fancied it was the residence of one of the powerful barons in the middle ages. When I drew nearer, I was astonished at the gigantic basement of the fine Derbyshire sandstone, of which the whole mansion is built. In consequence of the kind intervention of the Duke of Sutherland, Lord Shrewsbury had invited me, in a polite letter, to visit Alton Tower. When I mentioned this to the porter, he conducted me to a tower over the gateway. An old harper there played a cheerful air upon his instrument, to welcome me. From the tower I entered a spacious armoury, in which offensive and defensive arms in great numbers adorned the walls. The skulls of an elephant and a unicorn harmonised well with the impression of the whole. In a long picture-gallery, lighted from above, which adjoined the armoury, I was met by the chaplain, a man of very polished manners, who bid me welcome in the name of his Lordship, who was gone out for a ride. Accompanied by him I entered a large Gothic octagon hall of very fine proportions, which is supported, like the celebrated hall in the Castle of Marien-

burg, by one slender pillar in the centre. The clergyman told me that it was built in imitation of the most celebrated Chapter House in England, that of Wells. Here I saw a marble statue of Raphael, as large as life. He is represented sitting, holding a tablet on which the composition of the Transfiguration is traced. A number of pedestals of granite, cipollino, and other costly materials, support busts, the most striking of which are a colossal one of the celebrated Pitt; two, also larger than life, of Jupiter and Juno, copied from antiques; while those of Pope Pius VII., and of Lord Shrewsbury, are more interesting. There are two copies of the Warwick vase, one of which is of considerable size, and of good workmanship. Ascending some steps, we passed from the hall into an open corridor, which is covered only at the top with glass. On both sides it is filled with orange trees, other fine plants, and choice flowers, which fill the air with their fragrance. Parrots hang here and there among the branches, and various singing birds pour forth their melodious strains. The effect of the marble statues in the midst of this verdant world is particularly beautiful. First of all are the Four Seasons, very good statues, chiefly taken from the antiques. These are happily followed by Minerva, and constant Fortune (*Fortuna stativa*), two copies of antiques. At the end the corridor is enlarged to a circle, the centre of which is adorned with the statue of a female dancer, round which are smaller statues of the Nine Muses. Lastly, a door from this circle leads

into the noble drawing-room, which is built in the Gothic style. The difficult problem of combining a considerable room, with convenience, is very happily resolved. It resembles in shape the three arms of a large cross, two of which are on the right and left of the principal door, and the third directly opposite, so that a person entering looks down it. This arrangement produces very picturesque points of view; and the advantage that a small company feels more concentrated in one of the arms, and a very large assembly can divide itself in all the three, and yet the number in each being more moderate, there is an opportunity for agreeable, social intercourse, which can never be attained with a great number of people in a regular saloon. The proportion of the height of the ceiling to the breadth of the arms is very good, and the ornaments of pictures, antique furniture, and a multitude of elegant trifles, serve to complete the agreeable impression.

While I was thus pleasantly engaged, his lordship, who had returned, came in, and in the most affable manner bid me welcome. He is a middle-aged man, in whose features there is an expression of so much refinement, mildness, and pure benevolence, that I was quite prepossessed at the first sight. After I had dressed for dinner, I returned to the drawing-room, where his lordship presented me to his lady, who, though she has grown-up children, is still a handsome woman, and to his eldest daughter, Princess Talbot. I was most joyfully surprised when the

latter addressed me in the purest German. A most welcome opportunity was thereby offered me, once more to express my ideas clearly, after having long been reduced to give them utterance in indifferent French or English. On expressing my surprise I heard that she had been educated by a Hamburgh lady: she was therefore by no means unacquainted with German literature; and I found here, among other works, Tieck's "Phantasus." A new confirmation was here afforded me of the earnestness with which the English now endeavour to make themselves acquainted with the German literature. This inclination arises in part from the conviction, which has now become general, of their original affinity to the Germans. And as the mode of thinking of the two nations was originally akin, the extension of their intellectual intercourse cannot fail to produce the most salutary consequences. A Roman Catholic Bishop, who generally resides at Prior Park, near Bath, a very worthy and well-informed man, was here on a visit.

Early the following morning, accompanied by the ladies and the chaplain, I went to view the gallery of pictures. It has chiefly been formed by the present earl, and contains, among a considerable number of paintings, many which are rather pleasing furniture pictures, than entitled to be ranked among higher works of art. I will here give you some particulars of those belonging to the latter class.

Of the Florentine school I observed—

RAFFAELLIN DEL GARBO.—The Virgin and Child with two Angels. A very delicate, finished picture of the earlier period of the master, (consequently about the year 1490), in which, according to Vasari, he gave the promise of being the first master of his time.

ANDREA DEL SARTO.—The portrait of his Wife, Lucretia Fede. Spirited and animated, and very clear in the colouring. Unfortunately it is rather damaged. Here erroneously called Garofalo.

MARCELLO VENUSTI (?).—The Descent from the Cross. One of the finest compositions of Michael Angelo, and executed by one of his best scholars.

MARIOTTO ALBERTINELLI (?). — The Virgin kneeling, in a landscape. Erroneously called Raphael. From the less solid impasto, certainly of the Florentine school, in the style of one of its best masters.

PLAUTILLA NELLI.—Copy of the Madonna di Casa Colonna. It is worthy of remark that the expression of the Virgin is more serious and devout. Erroneously called Francesco Penni. The arrangement of the colours and the handling indicate the above-named scholar of Fra Bartolomeo.

ROSSO FIORENTINO (?).—The Virgin and Child with Joseph. In a free, pleasing, but ambitious, mannered style. Erroneously called Fra Bartolomeo.

ALESSANDRO ALLORI, called BRONZINO.—1. Pope Paul V. (Borghese) as cardinal. A delicately-conceived and very carefully-executed picture. 2. A Holy Family. In a clear tone, highly

finished in the details, but at the same time very affected: a proof how low this master stood as an historical painter.

CRISTOFORO ALLORI.—A female portrait; knee-piece. Very animated; the colouring excellent.

ROMAN SCHOOL.

GIULIO ROMANO (?).—Study of a head of Julius II., after the celebrated portrait by Raphael, is spirited, and may probably be by this master: certainly not by Raphael, to whom it is here attributed.

POLIDOR DA CARAVAGGIO.—The Destruction of Pharaoh in the Red Sea. In his dark, brown tone, but spirited in the composition and the execution.

GAROFALO.—The Wise Men's Offering, an altar-piece. In the composition we recognise this scholar of Raphael; in the glowing colours, his original descent from the Ferrara school.

BAROCCIO.—A Madonna. A genuine, careful picture of this mannered master.

DOMENICO FETI.—Jacob's Dream. Figures the size of life. A very good picture, executed in a silvery tone.

VENETIAN SCHOOL.

GIORGIONE.—Portrait of a Man. Of very noble conception and character, but becomes dull and indefinite by the stippling of an Italian restorer.

LICINIO PORDENONE.—The Death of Peter Martyr. Very much distinguished by compo sition, nobleness of character, and warmth of tone.

PALMA VECCHIO.—The Birth and the Death of Adonis. Two very spirited little pictures. Erroneously called Giorgione, with whom this yellowish tone and these rather unmeaning forms are not usual.

BONIFACIO.—The return of the Prodigal Son. Figures the size of life, in a wide, poetical landscape. A *chef d'œuvre* of this master, of his best time, in which his pictures were more penetrated with the genius of Titian than any of his other scholars. Erroneously called Titian.

PARIS BORDONE.—1. In a beautiful landscape are Mary, Elizabeth, Joseph asleep, and the Child Jesus and St. John playing together. Figures about one-third the size of life. More noble in the heads than in general, and of unusual depth and glow in the colouring. Unfortunately, stippled over in parts. I found my conjecture that this picture, which had before been taken for a Giorgione, is by Paris Bordone confirmed by the fact that the name of this master is on it. 2. A good male portrait.

GIACOMO BASSANO.—The Nativity. Marked with his name. A picture as splendid in the golden tone as it is vulgar in the characters.

TINTORETTO.—1. Joseph's Dream. Particularly warm and clear in the tone of the flesh, rich and poetical in the landscape, which is the principal part, and careful in the execution. 2. The Angels appearing to the Shepherds. A spirited sketch.

PAOLO VERONESE.—1. Mary Magdalene washing the feet of Christ in the house of the Pharisee.

A large sketch of the celebrated picture now in the Louvre, approaching Titian in warmth of tone. 2. Portrait of a Woman; of great delicacy.

Marco Ricci.—The Wise Men's Offering. Unusually decided in the forms, well conceived in the characters, powerful in the colouring for this late master (born 1679, died 1729), and a remarkable proof how long the influence of Paolo Veronese was maintained in this school.

Of the Lombard school is a Virgin with the Child, in the act of blessing, which has much of Andrea Solario, and was evidently painted under the direction of Lionardo da Vinci.

SCHOOL OF THE CARRACCI.

Dionysius Calvart.—The Virgin presents the Child to St. Francis; angels around them. Altar-piece. Though born at Antwerp, he proves himself, in the glowing tone of this picture, to be a true disciple of Sabbatini of Bologna. Calvart's very numerous school was visited by Domenichino, Guido, and Albano before they went over to the school of the Carracci.

Guido Reni.—1. The Magdalene and two Angels. Knee-piece. Of astonishing power and warmth in the colouring. 2. A Youth holding the head of John the Baptist. Interesting in the character, delicate in the touch. 3. A Bishop. Broadly and carefully painted in the middle, greenish tint of the master.

Guercino.—1. A penitent Magdalene; whole-figure, the size of life. More noble in character

than is usual with this master, and in brightness and clearness of tone approaching Guido. 2. John the Baptist; whole-figure, the size of life. Theatrical in the attitude; the head very poor. Painted in his warm, reddish tone. 3. The Entombment. A small picture, noble in the attitudes, and carefully finished. 4. Portrait of himself. Spirited in the conception, warm and clear in the tone.

GENNARI.—By this chief scholar of Guercino is the portrait of Count Pallioti; a picture of remarkable spirit and power in the colouring.

DOMENICHINO.—The portrait of a Boy, and a dark Landscape, are genuine, though by no means attractive pictures of this master.

GOBBO DAI FRUTTI.—Two large pictures, with an astonishing fulness of beautifully-arranged fruits, handled in a broad and masterly style, which prove that the Carracci could successfully employ him in the same manner as Raphael did Giovanni da Udine.

CLAUDE LORRAINE.—A landscape of his later period, grey and pale in the colouring, with Tobit and the Angel.

Of the Neapolitan school I observed—

RIBERA, called IL SPAGNOLETTO.—Archimedes, of powerful effect and great excellence in the execution; and his own portrait, of equal merit.

Of the Genoese school a Caravan by CASTIGLIONE.

SPANISH SCHOOL.

MURILLO.—1. St. Theresa praying, in a beautiful landscape. A picture of astonishing effect.

2. The Preaching of John the Baptist. Handled in a sketchy, though masterly manner.

ALONSO CANO.—St. Anthony of Padua, with the infant Christ and the Virgin; whole-figures, the size of life. A devout feeling pervades this picture, which is painted in a warm, powerful tone.

PEDRO DE MOYA.—A jovial party. Full of spirit; painted in a clear tone, but, as is so generally the case in the Spanish school, entirely devoid of style.

DON PEDRO NUNEZ DE VILLAVICENTIO.—Joseph embracing the Child Jesus, while the Virgin is occupied in sewing. An instance of the manner, so frequent in Spain, of representing Scripture history like ordinary domestic life. The picture, which is very dark in the shadows, aims at striking effect.

THE FRENCH SCHOOL.

LE SUEUR.—Christ, mourned by his friends standing at the foot of the Cross. With much depth and warmth of feeling in the heads, but very weak in the colouring.

SUBLEYRAS.—The Fall of Simon the Sorcerer. A very affected picture, though very striking, which has been executed in mosaic, in St. Peter's at Rome.

JOSEPH VERNET.—A Misty Morning on the sea; in a cool but true tone.

DAVID.—Belisarius, blind, sitting on the roadside begging alms, is recognised with grief and astonishment by a soldier. This picture, which David painted in the year 1780, when he was thirty-two years of age, obtained him a seat in

the Academy of Arts at Paris. In my opinion, this degrading act of the old general might have been represented with more resignation, dignity and impressiveness, than is here done, by loud complaining, and the piteous expression. The picture, however, is very carefully executed in all its parts, of great effect, and far more harmonious in the colouring than many of his later pictures. Lord Shrewsbury purchased this and other pictures of Madame Letitia.

FLEMISH AND DUTCH SCHOOLS.

Hugo Van der Goes.—The Virgin standing, holds upon her arm the Child, which is blessing the kneeling Donor, who is presented by St. Anthony, the Abbot. Marked 1472, in figures, of the shape usual at that time; about 3 ft. high, 1 ft. 10 in. wide. A good, well-preserved picture of this scholar of Jan Van Eyck.

Jan Van Eyck (?).—A very pretty small Altar, which I remember to have seen sixteen years ago in the Bettendorf Collection. The centre picture represents the Virgin, and Child dressed in blue, upon her lap. Above, two angels with a crown; below, two others. The doors: inner side, St. Agnes, and St. John the Evangelist. Outside, St. Lawrence and St. Dorothea. The work of three masters may be distinguished; the centre picture, though much later than Jan Van Eyck, has in the heads a tendency to the ideal, and is very warm in the colouring. The insides of the doors are more portrait-like in the heads, clearer, but colder in the painting. They bear much re-

semblance to the master of the celebrated picture, the Death of the Virgin, formerly in the Boisserée Collection, now in the Royal Gallery at Munich. Lastly, the outsides of the doors are by Bartolomeo de Bruyn of Cologne.

RUBENS (?). — The Wolf, with Romulus and Remus; a spirited composition, but which appears to me to be rather a picture of the early time of Vandyck.

VANDYCK. — Abraham visited by the Three Angels; painted in a deep golden tone, indicating much of the influence of Titian.

JACOB JORDANS. — Mercury and Argus; very glowing in the tone, and the impasto better than usual. The cattle and landscape quite in the style of Rubens! Figures, ¼ the size of life. It was engraved on wood by Jegher.

FRANZ SNYDERS.—1. Dead Game and Fruit; a rich masterly picture, clear in the tone, and carefully executed.

2. A Dog biting a Fox, and two Cats; very spirited.

PETER BOEL.—Poultry and Dogs; an admirably drawn picture of this rare master, whose etchings are so celebrated. It is painted in a full warm tone, and the impasto is very extraordinary.

GERARD HONTHORST.—An Ecce Homo. More noble in the heads than usual, and with his accustomed force of colouring.

G. LAIRESSE. — The Disgrace of Haman; a very capital and well painted picture of his early period, when his tone was warmer than afterwards.

PAUL MOREELZE.—A Female portrait. Knee-piece. Extremely true, clear and delicate. Erroneously called Moro.

JAN STEEN.—Playing at Toccadille and Cards; a very pretty little picture.

JAN MIENZE MOLENAER. — A Tailor's Shop. The humour, the marked characters, and clearness of the warm colouring, make this a capital picture of this master, who is often so very inferior.

JAN BAPTIST WEENIX. — A Gentleman and a Lady on horseback, hunting; a large picture, admirable in composition and clearness of tone.

PHILIP WOUVERMANN. — 1. A Stag Hunt by the waterside; a work of the second period of the master; very distinguished by its size, the richness of the pleasing composition, the clearness and warmth of the colouring.

2. The Companion. A Hawking party in a mountainous country. Of similar merit, but injured in the harmony by a heavy yellowish varnish. These pictures are, in their way, the most valuable of the whole collection.

LINGELBACK. —1. A Blind Harper, and Card-players; remarkably powerful in the tone. 2. A Hunting party reposing.

RUTHHART. — A Bear Hunt. A capital picture for force, and warmth of colouring, and careful execution. Two others are of inferior merit.

ISAAC OSTADE. — Countrypeople before the door of their house. Very powerful in the tone.

JAN WYNANTS. — A large Landscape, in the harmonious silvery tone of his third period.

PHILIP DE KONING.—A thickly-wooded Country; in a warm Rembrandt-like tone, with very spirited figures by Adrian Van de Velde.

DE HEVSCH.—Two Landscapes, in the style of Jan van Both, the larger of which is very nearly equal to him.

BARTHOLOMEW BREENBERG.—A large Landscape, much more powerful than usual with this master. Marked with the name, and 1630.

JAN VAN GOYEN.—A Coast with a boat; a carefully executed and powerfully coloured picture.

ARTHUR VAN DER NEER.—A Landscape by moonlight. Remarkable for size and composition, but very much darkened.

EMANUEL DE WITTE.—Interior of a Church; kept in his light tone, and extremely pleasing from the clearness and brightness of the masterly chiaro-scuro, and the delicate touch.

There are some large and very rich, choice pictures by the great fruit and flower painters, JAN DAVID DE HEEM, ABRAHAM MIGNON and RACHEL RUYSCH, and also a still life by the admirable PIETER DE RING. Lastly, of the modern Dutch school, there is a large cattle-piece by OMMEGANK, which is not one of his best works.

THE GERMAN SCHOOL.

HANS HOLBEIN.—A portrait of a Man, of his second period; with the reddish tone of the flesh, but not one of his best works.

LUCAS CRANACH.—A Female portrait, half the

size of life; remarkably careful in the execution, and in a very warm tone.

Balthasar Denner.—The portraits of a Man and his Wife; both of them, especially the wife, of the number of his carefully-painted heads, and in a clear tone. His pictures are the most striking proof, that the object of art is something different from a slavish imitation of nature; otherwise, his pictures must be preferable to all others, as he has carried this imitation further than any other, even to the minutest particulars of the pores and smallest hairs. On the contrary, this cold, minutely topographical representation of the human countenance, has a disagreeable effect, like that of wax figures.

These pictures are not all in the gallery, but part of them adorn other apartments of the house; for instance, the stately dining-room, which, like all the rest, is fitted up in the Gothic style; into which you descend by a very elegant winding staircase, which is in the room itself. His Lordship, however, intends to place all the more valuable pictures in a new gallery, which is to be built. Here I had again the pleasure, that my opinion respecting the painters of the several pictures, though differing from those hitherto received, was listened to with kind attention.

After this long review I refreshed my eyes by taking a walk in a pretty flower-garden on the lofty terrace. In another small enclosed garden the beds are arranged in the form of a large round Gothic window, which agrees very well with

the whole plan, commenced by the immediate predecessor of the present Earl, who has continued, and still carries it on. On the following morning the Countess, accompanied by a relation and the Chaplain, had the kindness to show me the large garden, which indeed is perhaps unique in its kind. An entire valley of considerable extent, which is overlooked by the house, together with the sides of the hills which form it, is converted into a garden. One slope, richly covered with trees, and with winding paths, is kept more in the style of a park, and forms, on the whole, a noble mass of verdure; but the other slope, divided into terraces, is laid out as a flower and ornamental garden, and was now covered with dahlias, of which I never saw such numbers together, whose splendid colours shone at a distance. When I expressed my surprise and admiration, the Countess told me that she had had twelve hundred dozen pots put into the ground this year! Some of the finest were cut to adorn the dinner-table. You may easily fancy what a variety of picturesque views there must be from the bottom of the valley, looking up to the hills and to the house; and again from the hills into the valley.

An unwillingness to abuse so kind and hospitable a reception, made me express my wish to take leave this day at noon; but his lordship invited me to stay over that and the following day, which being Sunday, I could not, he said, do much here in England. Though every day is valuable to me, I was able to accept this

friendly invitation with the better conscience, as his Lordship promised me that I should drive this afternoon to two places, where there were said to be pictures by Raphael; of which I had already some knowledge from Passavant's book. Accordingly at two o'clock, unfortunately in a heavy rain, the elegant equipage, with four horses and an outrider, was at the door, and accompanied by the Chaplain, for whom, as a very well-informed man, I had conceived a great esteem, I drove first to Oakover Hall, the seat of the family of the same name, near Ashbourne, in Derbyshire. I had good reason to be gratified with my drive. The picture in question is a copy on panel of the Holy Family, by Raphael, in the Museum at Madrid, known by the name of the Pearl, and of the same size as the original. The strongly-marked, but very well understood forms; the very carefully fused painting; the powerful tone of the colouring, dark in the shadows, induced me decidedly to consider this as a copy by the hand of Giulio Romano.

I saw here likewise two rather large Sea-pieces, by WILLIAM VAN DE VELDE, of extraordinary clearness.

From thence we drove to Barron Hill, in Staffordshire, the seat of M. A. Whyte, Esq. We met there with the most friendly reception from Mrs. Whyte, whom I found to be a lady very well acquainted with the arts. The small picture by Raphael represents a Pietà, or Christ on the knees of the Virgin, lamented by his friends, and was originally a piece of the Predella of the pic-

ture painted for the nuns of St. Antonio, in Perugia, of which I had seen the two other pieces in the Collection of Mr. Rogers, in London, and Mr. Miles, at Leigh Court. It is in the principal group a beautiful composition, full of the purest and most elevated religious feeling, and in good preservation. After passing through the Collections of Queen Christina and the Duke of Orleans, it subsequently came into the possession of Count Carl Richberg, in Munich, where I saw it in the year 1820. The Count afterwards parted with it to Sir Thomas Lawrence, at whose sale it was purchased by Mr. Whyte. There is an engraving of it by A. Duflos.

Among other pretty pictures which are at Barron Hill, I will mention only the Virgin and Child, by Baroccio, which in the expression and attitudes is much more noble and true than most of his pictures, and of extraordinary force in the colouring; a Holy Family, by Lambert Lombard, highly finished in the Italian style; and lastly, a fine Landscape, by Rubens, of pretty considerable size. Nobody would suspect that this small, very plain, and unpretending country-house contains such noble works of art: in truth, this happens nowhere in the world but in England alone, where the capacity of enjoying such treasures in peaceful rural retirement is not so rare as is supposed.

On the Sunday I attended Divine Service in the private Chapel; a Gothic edifice, without side aisles, of considerable size and handsome proportions; one end of which joins the mansion, so

that the seats of the Earl and his family are on a level with the ground-floor. On one of the sides are copies of the Transfiguration, by Raphael, and of the Communion of St. Jerome, by Domenichino, the size of the originals; and between them is to be placed a similar copy of the large Assumption of the Virgin, by Titian, in the Academy at Venice, which is already in hand. His Lordship is one of the Roman Catholic Peers, and Divine Service therefore began with Mass, accompanied by very good singing and the organ, and was concluded with a very edifying sermon by the worthy Bishop, which I was able to follow throughout. In the evening Princess Talbot, who, to various accomplishments and a very clear understanding, adds an amiable modesty and simplicity, played a very difficult Concerto by Herz, with admirable power, lightness, and elegance. She spoke with real enthusiasm of her younger sister, who was married only last year to the hereditary Prince Borghese at Rome, where Lord Shrewsbury and his family usually pass the winter, and thus happily avoid all the disagreeable attendants on the climate of the North at that season.

I was so happy in the circle of this amiable family, that I did not take leave without some emotion, when I set out the next day in a fly to Ashbourne. From that place I soon reached Keddleston Hall, the seat of the Earl of Scarsdale. The house, built by Adams in the ancient Roman style of architecture, is better and more simple in the proportions than is usual here in

England. The portico of six pillars, the shafts of which are of one piece, is of very good workmanship. I was much pleased with the truly hospitable inscription, "AMICIS ET SIBI."

The entrance Hall has a surprisingly noble effect, with its sixteen Corinthian pillars, of whitish alabaster, with light reddish spots, the shafts of which are likewise of one piece. While I was employed in admiring this hall, I was most agreeably surprised by the appearance of Captain Curzon, a near relation of Lord Howe's, whom I had often seen at his Lordship's residence in London, and who, quite unexpectedly to me, now proved to be a son of Lord Scarsdale. He immediately invited me in the most friendly manner to stay the night. As the day was already drawing towards a close, I took only a cursory glance of the pictures, reserving a closer examination for the following morning, and willingly acceded to Captain Curzon's proposal to take a walk in the park. The ground, in this part of Derbyshire, is not very hilly; yet the park affords many fine views, sometimes distant, sometimes confined by the most beautiful trees; and it is enlivened by herds of deer and cows. I have never seen such numbers of the largest and loftiest oaks together as here. Besides the largest, which is twenty-four feet in circumference, there are several nearly equal to it, and all flourish in undiminished vigour. At the family dinner, besides Lord Scarsdale, who is eighty-four years of age, and his lady, there was a sister of Captain Curzon, to whom I had brought a letter from

the Earl of Shrewsbury. She gave proofs of a very cultivated understanding, and a very correct judgment in matters relative to the arts; indeed, she herself draws and paints with much skill. His Lordship asked me at table, what I thought of his large picture by Rembrandt, Daniel before Nebuchadnezzar, the desire to see which, was one of the chief inducements of my visit to Keddleston Hall. On my replying, that it had not answered my expectation, and that I took it to be rather a capital picture by Solomon de Koninck, he said he was glad to hear my opinion, as he himself had had some doubts on the subject, though the value of the picture was thereby considerably diminished.

On the following morning I convinced myself, that this picture, which is about 6 feet high, and as many wide, a composition of eleven figures, in which the prophet foretells his ruin to Nebuchadnezzar, is in size, powerful colouring, effect, and admirable execution, the most important work that I have ever seen by this able follower of Rembrandt.

Besides, the following pictures of the Flemish school, appeared to me to be particularly worthy of notice:—

Bernardin Van Orley.—The Virgin with the Infant Christ, who blesses St. John, in the presence of Joseph and Elizabeth. The figures are three quarters the size of life. The delicacy and elevation of the characters, the admirable tenderly fused execution, make this picture, after the Pietà in the Museum at Brussels, the finest that I am

acquainted with by this eminent master. As is mostly the case with him, the tone is reddish in the lights, and grey in the shadows.

JAN MESSYS.—The Virgin kisses the Child. This very carefully-finished picture, which bears a great resemblance in the design to the delicate picture by his father, Quintin Messys, in the Berlin Museum, passes for a work of the latter. The less delicate feeling, the cold reddish local tone of the flesh, the pale tone of the mountains in the landscape, decidedly show it to be a work of the less able son.

CORNELIUS JANSEN.—Prince Henry, eldest son of King James I., at the age of about eleven years. Very pleasing by truth of conception, delicacy of execution, clearness and brightness of tone. Marked 1603.

JAN STEEN.—A Blind Beggar, and two other figures. A clear, well executed little picture.

JUDOCUS DE MOMPER. — A rich mountainous country. Perhaps the finest work of the master; for, to the strange, fantastic, and singularly formed wooded mountains, and parts illumined by the sun, which constitute the principal charm of his pictures, it combines an extraordinary size of 6 ft. in width, and 5 in height, and a far more careful execution than most of his pictures. The figures of men and animals very happily put in by Velvet Breughel.

ALBERT CUYP.—A large mountainous Landscape. The tone of the distance too dull and reddish.

FRANZ SNYDERS. — Dead Animals; a swan, a peacock, a deer. The light colours brilliant and

powerful, the execution very careful. 2. Ducks pursued by a Hawk. Masterly and dramatic.

JAN FYT.—Dogs and Game; strikingly true to nature, and painted in his own peculiar broad rich manner, and in a deep full tone.

ADRIAN VAN UTRECHT.—Various kinds of poultry, in the manner of Hondekoeter, and very masterly, but less clear in the tints.

Amongst paintings of the Italian school, the following are distinguished :—

The Virgin, mourned over by three holy Women; and St. John, at the sepulchre of Christ. The same composition as at Devonshire House, and like that, in the whole manner of the admirable execution, indicating a master of the school of Ferrara.*

NICOLO DEL ABATE.—The Virgin and Child, St. John and Joseph. The influence of Correggio is very manifest in this picture of this rare master, which is painted in a warm brownish tone.

ANNIBALE CARRACCI. — 1. Orlando delivers Olympia from the sea monster, by fixing a large anchor in its open jaws. This subject is well suited to the vigorous turn of mind of Annibale. 2. Mary Magdalene in the Desert. A pretty little cabinet picture.

GUIDO RENI. — Bacchus standing by Ariadne, who is sitting on the sea-shore. Figures one-third the size of life. Very pleasing in the characters, and the bright cheerful effect, and carefully painted in a soft, warm tone.

* See vol. I., p. 251.

GUERCINO.—The Jews celebrate the triumph of David over Goliah. Figures the size of life. Of very powerful effect.

DOMENICHINO.—A Landscape; a beautiful composition; but more motley in the colouring, and more scattered than usual.

CARLO DOLCE.—The head of a Female Saint, with an arrow through her neck; perhaps St. Ursula. Of a degree of beauty in form and expression, of a clearness in the colouring, and delicacy of finish, which are not often found united in his works.

CLAUDE LORRAINE.—The Tower on the Tiber, with the mill, in a warm evening light. In the fore-ground, two shepherds dancing. A picture of fine effect of his later period. The general tone of the green pale, and the treatment broader than in his early works.

Besides these, there are good pictures by Giacomo Bassano, Giovanni da St. Giovanni, Strozzi, Luce Giordano, Ciro Ferri, and B. Luti.

Of the French school, I remark a picture of the early time of NICHOLAS POUSSIN; Rinaldo holding his shield to Armida, as a mirror; and of the English, a wood, with beams of light, of remarkable warmth and clearness, by Wilson.

The Passion, after the series of thirty-six wood-engravings by Albert Durer, in very good enamels of the Limousin manufactory, was so far interesting to me, as it proves that it likewise used German works of art as patterns.

At noon I left Keddleston Hall, and on the

same day Derbyshire, the southern part of which grows gradually flatter. I would willingly have visited Broughton Hall, the seat of the Duke of Buccleuch, near Kettering, in this county, where there are interesting pictures by Rubens, Vandyck, and Rembrandt, tapestries, after Raphael's cartoons at Hampton Court, and three after Andrea Montegna's Triumph of Cæsar; but the advancing season of the year, and Passavant's remark, that two of the cartoons ascribed to Raphael, which would have been the most important to me, are not by him, induced me to turn further eastward, to Nottinghamshire. In this county, the level ground is intercepted only by single moderate hills; but the many parks, the rich woods, and the fine meadows, afford a great variety of agreeable scenery. According to my principle, to see secondary collections only when they are on my road, I did not visit Clumber Park, the seat of the Duke of Newcastle, with antiques, sculptures, and paintings; nor Worksop, the seat of the Duke of Norfolk, near Mansfield, with a collection of pictures.

Nottingham is a pretty large town, but for want of decided character, as tiresome as most men in the world are, for the same reason. In order to see Burleigh House, the seat of the Marquis of Exeter, I drove yesterday morning to Stamford. The road lay through part of Leicestershire, where I was obliged to miss Donington Hall, the seat of the Marquis of Hastings, with a collection of Dutch pictures and portraits,

through Rutlandshire, where I missed in like manner Burley House, the seat of the Earl of Winchelsea,* with a collection of portraits.

Lincolnshire, which I next entered, resembles Nottinghamshire in appearance. From an eminence, over which the road passes, there is a very extensive view over the fertile country, with the celebrated cathedral of Lincoln in the horizon, which I would so willingly have seen near at hand. But to my great sorrow I was likewise obliged to leave unseen in this county Belvoir Castle, the seat of the Duke of Rutland, with a fine collection of pictures, among which is the first original copy of Poussin's Seven Sacraments, and pictures by Rubens, Rembrandt, and other great masters. Passing through the smaller towns of Bingham and Grantham, I arrived at Stamford at half-past twelve o'clock. I had already been apprehensive that I might be disappointed here, as I had been at Wentworth House, having everywhere heard that the Princess Victoria was on a visit to the Marquis of Exeter. I however learnt here that she had left yesterday evening, and immediately set out with a letter from the Marquis to the housekeeper, (for which I was again indebted to the gracious intervention of His Royal Highness the Duke of Cambridge,) to Burleigh House, situated in the middle of a fine park, very near to Northamptonshire. This house was built (making use, however, of a more ancient edifice) by Cecil, the celebrated minister of Queen

* The residence of the Honourable George Finch, the earl's brother.—H. L.

Elizabeth, and is, perhaps, the most important mansion in what the English call the Elizabethan style. It makes a truly imposing appearance, by its immense extent, surrounding a spacious quadrangular court. The very broad windows are particularly characteristic, which are nearly of the same kind as those in the new school of architecture at Berlin, one of the best and most original works of the able Schinkel. At the corners are round towers, and others rise from the walls. The very numerous chimneys, in the form of antique pillars, have a very singular effect. On my arrival I saw, for the first time, a large pack of English hounds with brown spots, with the huntsmen in scarlet uniforms. His Lordship was just going out on a hunting party. He therefore sent to desire I would excuse him for the present, and I commenced, attended by the housekeeper, my perambulation through the mansion, to view the works of art which it contains.

There is no other seat which affords so completely, and on so grand a scale, a view of the taste in the arts which prevailed among the English nobility from the middle of the seventeenth till about the end of the eighteenth century. Several of the finest apartments were peopled at the beginning of that period with repulsive figures by ANTONIO VERRIO, a very irregular descendant of the irregular Neapolitan school. He spent twelve years in completing these masterpieces of bad taste, during which period he received from Lord Exeter, besides table and equipage, 1500*l.* per annum—that is,

in all, far more than Raphael or Michael Angelo ever received for all the immortal wonders of their genius. Very little more can be said in favour of the large pictures with which Louis la Guerre, a Frenchman and assistant of Verrio, adorned the ball-room. As these paintings are proofs of princely munificence, and are justly preserved, as some of the principal monuments of that time, the same may be said of the other decorations of the mansion, the tapestries, mosaics, bronzes, marbles (among which are many by Nollekens), the china vases, the plaster-casts of celebrated antiques, the oak-carvings of the famous Gibbons, and of the pictures (about 550 in number), which are distributed among the several apartments. Of these the masters of the later Italian school are the principal portion; and there are accordingly good works by Andrea Sacchi, Carlo Maratta, Filippo Lauri, Luca Giordano, Ciro Ferri, Franceschini, Liberi, Luti, Sebastian Ricci, &c. The great masters of the time of Raphael are here rather in name than in reality. Notwithstanding this, the number of valuable pictures of the happier periods of the art is not inconsiderable, as you will see from the following observations which I have written down from memory, after an inspection of about four hours, a very short time for such a numerous collection.

Of the Italian schools, the pictures of the Venetian school are the most eminent.

Giovanni Bellini. — Christ Delivering the Keys to St. Peter, in the presence of St. John and two Maries. A very finished work of the

later period of the master, extremely noble and refined in feeling, and delicately executed in a bright tone.

Licinio Pordenone.—1. The Finding of Moses; whole-length figures, the size of life. A capital work of this rival of Titian, to whom this picture is here erroneously ascribed; noble in the characters and expression, grand in the forms, of a brownish, warm, full tone of colouring. 2. The Wise Men's Offering; whole-length figures, the size of life. Likewise a rich and admirable picture. I do not know any gallery which can boast two such works of this rare master. Here erroneously called Bassano.

Tintoretto.—The Entombment. Noble in the character and composition, warm in the colouring.

Paul Veronese.—The Mother of the sons of Zebedee requests Christ that her sons may sit in heaven, one on his right, and the other on his left. Whole-length figures, the size of life. This picture serves as the altar-piece to the chapel, and is not in a favourable light; but it seems to be one of the inferior works of Veronese.

Giacopo Bassano.—Gathering the Manna; a rich, carefully-executed, very well-coloured picture. The Return of the Prodigal Son, and an Adoration of the Shepherds (here erroneously ascribed to a painter of the name of Apollonius), are likewise remarkably good works, by Giacopo Bassano.

Andrea Schiavone.—1. The Marriage of St. Catherine. Pleasing in the leading lines, glow-

ing in the colouring. 2. The Finding of Moses. Very graceful in the composition, and the heads more animated than usual.

The Roman school, in its most brilliant period, is but ill represented. Under the name of Raphael, there is an old copy of the picture called the Belle Vierge, in the Bridgewater Gallery; but with still less pretensions to originality than that; and another copy of the Virgin mourned over at the grave of Christ, of which I saw one at Keddleston Hall, and another at Devonshire House. A Magdalene, by Baroccio, is a genuine and good picture.

Of the Lombard school there is an excellent portrait of a Man by SOPHONISBA ANGUSCIOLA, who is so highly praised by Vasari; and was invited by Philip II. to Madrid to paint the Royal Family.

Of the school and time of the Carracci there are many valuable pictures, of which I particularly noticed the following:—

DIONYSIUS CALVART.—The Annunciation. A picture painted in a very warm tone, and fused like an enamel, with the artist's name.

GUIDO RENI.—A Boy with a Pigeon. Very pleasing by greater truth to nature than usual, and clear colouring.

ALBANO.—Galatea combing her hair. Very graceful, and of warm, clear colouring.

GUERCINO.—Jacob receives the bloody coat of Joseph. Very carefully executed, and remarkably clear in the colouring.

Lanfranco.—Christ walking on the Sea, raises the sinking Peter.

Schidone.—Four Ladies of the princely family of Parma. A good, well-executed picture.

Carlo Dolce.—1. Christ blessing the Bread. A good repetition of the picture at Corsham House, and in the Dresden Gallery. Of the three I am inclined to prefer the last. 2. The Nativity. Very excellent in composition, force, and fulness of colour, and delicate finishing.

Benedetto Castiglione.—1. The Virgin and Child. Far more noble and delicate than most of the pictures of this master; presented to the Earl of Exeter, in the year 1774, by Pope Clement XIV. (Ganganelli.) 2. The Passage of the Israelites through the Red Sea. By its size, the richness of the composition, and the careful execution, a capital picture of the master.

Claude Lorraine.—Two Landscapes, remarkably long and narrow in shape; of the middle period of the master; are peculiarly charming by composition, and force, and freshness of the tone.

There are likewise some good pictures by the *Naturalists*:—

Michael Angelo da Caravaggio.—1. Susannah and the Elders. In colouring and painting, displaying all his peculiar force, and more discreetly conceived than might be expected of him. 2. Peter denying Christ. A picture of great effect.

Spagnoletto.—The Flight to Egypt. In delicacy of feeling and execution, superior to many much-praised works of Ribera.

Mattia Preti.—Time unveiling Truth. A large picture, and more carefully executed than usual with this painter, who merely aimed at effect.

Of the Spanish school there is only one picture by Murillo,—Diogenes on the point of throwing away his drinking cup as useless. It is conceived with great skill, in the natural manner of his Beggar Boys, yet rather dark, especially in the shadows.

Of the French school there are some good pictures:—

Nicholas Poussin.—Angels with the instruments of the Passion appear to the infant Christ in his sleep. A carefully-executed, and nobly-composed picture. 2. The Assumption of the Virgin.

Le Sueur.—Mary Magdalene anointing the feet of Christ. In the pure taste and true feeling which distinguishes Le Sueur from most of the French artists.

The Flemish and Dutch schools are in proportion indifferently represented. The following pictures, however, deserve mention:—

Jan van Eyck.—The Virgin with the infant Christ in her arms, and St. Barbara, who presents the Donor, an Ecclesiastic in white robes, kneeling. The back-ground, landscape and architecture, in this small picture bear so strongly in every part the stamp of the master, that I recognised it as his at the first sight, and was very glad when I heard that it was properly named. It is a highly-finished miniature in oil; and in the tone

and treatment has the greatest resemblance to the masterly picture of Jan Van Eyck in the Louvre.

VANDYCK.—William Cavendish Duke of Newcastle. A portrait of great delicacy and elegance.

REMBRANDT.—A small portrait, called William Tell. The colouring very warm.

SIR PETER LELY.—Susannah and the Elders. The best of all his historical pictures that I have seen. The heads are in the *natural* style, but not vulgar; the execution spirited and careful, in a warm clear tone.

POELENBURG.—Christ with the two Disciples on the way to Emmaus. The usual delicacy of execution is here united with uncommon force.

TENIERS.—A Shepherd with his Dog and his flock. Touched lightly in his bright tone.

RUYSDAEL.—A Waterfall; powerful and fresh in the colouring, and careful in the execution. Another picture ascribed to him hangs in too bad a light to give an opinion of it, but seems to be suspicious.

HOBBEMA.—A Landscape of the best time of the master.

There are likewise some pictures of the German school:—

ALBERT DURER.—The Nativity. A small but beautiful picture, here erroneously ascribed to Herri de Bles.

LUCAS CRANACH.—The portrait of Luther, with the monogram and date. A genuine, but unhappily ruined picture.

ANGELICA KAUFMANN.—There are no fewer

than fifteen of her feeble sentimental productions, of which three are from the history of Abelard and Eloisa, and Fame adorning the tomb of Shakspeare.

The English school has but little to show here. The most important are three large pictures by the gifted STOTHARD which adorn the staircase. They represent the banquet given by Cleopatra to Mark Antony; Orpheus leading the shade of Eurydice from the infernal regions; and the Terrors of War. Here too we find again the poetry of his invention, the grace of his attitudes; but the feebleness of the drawing is too apparent in these large dimensions. Next to these I would mention a capital picture by WEST, Agrippina with the ashes of Germanicus; a rich composition. There is a nobleness in the figures, and in some of them real feeling.

Besides all these, a room with the portraits of celebrated persons is very interesting, of which I will mention the most important, without regard to the difference of schools:—

King Henry VIII.; half-length. A label, with the verse from the Bible, "Go into all the world, and preach the Gospel to every creature," in the Latin language, which he holds in his hand, refers perhaps to the supremacy over the Church of England, which that king asserted with so much pertinacity and cruelty. It is very carefully painted by Holbein in a brownish tone.

King Edward VI. at the age of seven or eight years. The head, with the hands, likewise by

Holbein, painted in a peculiarly reddish local tone of the flesh and grey shadows.

Queen Elizabeth at an advanced age; half-length. She seems to have been quite in a dignified mood when she sat for this picture. Coldness and pride are expressed in those sharp features. At the same time the picture appears very tasteless with the rich stiff lace ruff, the excess of ornaments of all kinds, of jewels and pearls. It is by Marcus Gerards, a second-rate painter of Bruges, who was much employed by the English court after the year 1580.

The celebrated *William Cecil Lord Burleigh,* in the robes of a Knight of the Garter. A very intelligent countenance, but, from the predominant expression of austerity, far from pleasing. By the same Marcus Gerards.

Robert Devereux Earl of Essex, the celebrated favourite of Elizabeth. The very model of a favoured courtier. Handsome, delicate, but by no means expressive features; an air of superiority, the expression of excessive arrogance and extreme self-conceit, which fancies itself absolutely irresistible, make this portrait very characteristic. The dress is extremely fine and studied. Likewise by Marcus Gerards.

The decided contrast in the character of the last two portraits is very interesting.

Lady Dorothy Nevill, the first wife of Thomas the first Earl of Exeter, is, in refinement and delicacy of conception, tone, and execution, one of the most beautiful pictures of CORNELIUS JANSEN.

The portraits of a Lady Pembroke and a Lady Warwick, painted by EDMUND ASHFIELD, who flourished in 1680, after Vandyck, deserve mention for their extremely delicate finishing.

It would take too much time to mention the many portraits of the family of the Marquis of Exeter: suffice it to say in general that there are among them pictures by Sir P. Lely, Sir G. Kneller, and Sir Thomas Lawrence.

In a glass case there is an excellent collection of miniatures and enamels, among which are masterpieces by the celebrated PETITOT, ISAAC OLIVER, and JOHN HOSKINS.

The whole mansion and the above-mentioned portraits carry one back to the glorious and prosperous reign of the great Elizabeth; but to complete the impression you are shown into the queen's bed-chamber, where she slept when she honoured her favourite minister with a visit. In remembrance of that event, the state-bed, with its green gold brocade curtains, is preserved exactly in the state in which she left it.

I had concluded my observations on most of these things, when the marchioness sent to invite me to luncheon, and afterwards had the goodness to show me the paintings which adorn her apartments. Her cabinet, which contains the best of the smaller pictures which I have mentioned, gives the impression of the most refined convenience. I had again the pleasure to find in this lady a truly patrician and graceful demeanour, with great simplicity and unaffectedness in conversation, and a very intelligent and lively in-

terest in my observations respecting works of art. Towards evening the marquis, who had returned from hunting, came in. With the greatest affability he directed my attention to several remarkable portions of the building; for instance, the kitchen, which, formed of a single lofty and spacious Gothic vault, is doubtless unique in its kind. Being invited by him to dinner, I returned to Stamford to dress. At table I was introduced to the widow of Lord Frederic Bentinck, a daughter of the Earl of Lonsdale, a very accomplished lady.

A side-board in the dining-room was very richly covered with silver plate, goblets, waiters, &c. Four very large dishes were presents for the coronations of James II., Anne, and George I., at which the Earls of Exeter officiated as almoners. What struck me most was a silver cistern, as large as a small bathing-tub. It contains 3400 ounces of silver, and cost 825*l*. It is said to be the largest in England.

The amiable manners of the marchioness, the plain, cordial way of the marquis, in which we Germans are so happy to recognise in the English a descent from the same race, made the conversation, which I was able with some difficulty to carry on in English, very agreeable. At their request I gave many particulars of the result of my observations on the vast treasures of works of art which I had seen on my tour, in which they took much interest. How much did I regret that I could not accept the invitation of the marchioness to view all the works of art more at my

leisure to-day, as I had already taken my place in the coach which brought me to this place. His Lordship presented me at parting with a copy of the "Guide to Burleigh House," which was the more welcome to me, as it is out of print, and not to be had in the shops. My limited time unfortunately would not permit me to see the park, with all its beauties, a large piece of water, with a stone bridge by the celebrated Brown, numerous summer-houses, grottos, the farm, the hot-house, &c. For the same reason I was unable to view the old and remarkable town of Stamford, with several Gothic churches, one of which contains the tomb of the great Lord Burleigh and of other members of the same family.

The road to-day passes through Peterborough, which is situated in Northamptonshire. I took advantage of the few minutes during which the coach halted to view the exterior of the celebrated cathedral of this city. The façade is one of the grandest and most original that I have ever seen. It consists of three very bold and lofty arches, corresponding with three portals below them. At each of the two corners there is a tower. Another, which rises near one of them, within-side, produces a very happy irregularity. This arrangement resembles that of the cathedral of Ratisbon more than any other; only the arches are here far more lofty. The Gothic forms are very pure and noble, and indicate the end of the thirteenth or the beginning of the fourteenth century. The choir and part of the aisles are in the late Roman, or, as it is called here in England,

the Norman style. A more modern and lower addition runs round the choir. A truncated tower rises over the centre of the cross. The whole is of large dimensions, and makes a grand and highly-picturesque effect, to which the remains of ancient, very beautiful cloisters contribute. I should much have liked to see the inside, but was hindered by the coach hastening on its journey. There is something extremely painful in being obliged to turn just at the very threshold of sights so interesting, with the conviction that no other opportunity will be afforded during life.

The road from Peterborough to this place lies through a bare but fertile marsh-land, which in its tiresome uniformity put me in mind of the country about Magdeburg. Lynn is a small but very animated sea-port town, in which, besides St. Nicholas Chapel, a Gothic church, built about the year 1400, and distinguished by a very rich front,* I found nothing worthy of notice except the excellent oysters.

To-morrow morning I think to set out at half-past six for Holkham, the seat of Mr. Coke. Heaven knows whether I shall be received there! for I hear again, to my great alarm, that the Princess Victoria is there on a visit. What a chance that the princess should just be visiting the very same places to which I am led in my researches concerning works of art!

* See a print in Britton's "Architectural Antiquities of Great Britain," part iii. p. 87.

LETTER XXIX.

Journey to Holkham, the seat of Mr. Coke—Antiques—Paintings—Drawings—Manuscripts with Miniatures—The City and University of Cambridge—Professors Whewell and Peacock—King's College Chapel—Trinity College Chapel—Fitzwilliam Museum—Mesman Museum—Sarcophagus from Crete—Antiques in the University Library—Manuscripts with Miniatures there—The same in the Library of Trinity College—Professor Crawford.

Northampton, 30th September.

I AM drawing nearer and nearer to my chase after works of art, which, at all events, affords more variety than that of deer, hares, and foxes; and has besides the advantage, that there is no slaughter and bloodshed attending it. But I must now tell you how I have fared since I left Lynn.

The road to Holkham, which is situated in Norfolk, the most easterly county of England, only three English miles from the sea-coast, presents a uniform and melancholy prospect; large tracts of heath, or covered only with broom and bilberries. Here and there only some successful attempts at cultivation are seen gradually to change the face of this steril tract. The coach stopping before a house, a woman came out, and offered me and another traveller a cup of tea, presuming that we had not yet taken any thing. This was really the case, for to get a breakfast in England before seven o'clock is a thing quite

out of the sphere of tavern possibilities. But though this refreshment was extremely welcome in the cool morning air, I derived more pleasure from the feeling which had afforded us this comfort. In the highly civilised countries of our days, where every thing turns on special relations and considerations, such traits of pure kind hospitality are become matters of antiquated simplicity, and are far too rare. Here too I had the satisfaction to learn that the Princess Victoria had left Holkham yesterday evening.

At half-past ten o'clock the coach stopped before Holkham-house, by which the road through the park passes, and I sent in a letter from the Marquis of Lansdown to Mr. Coke, on which I was immediately invited, in my travelling-dress, which had by degrees become something the worse for wear, to join the family at breakfast. It was not without some embarrassment that I went so equipped into the large and elegant company; but the manner in which Mr. Coke received me soon banished all uncomfortable feelings. I have seldom seen a person whose whole deportment is so expressive of plain common sense, probity, and firmness, inspiring at the first sight such unlimited confidence, whose healthy and vigorous appearance is far from betraying that he already numbers above eighty years. "Examine all my works of art at your leisure," said he, "but I am a farmer, and cannot keep you company whilst you are so engaged; I have, however, requested a gentleman to give us another day, in order that you may not be without

some person to converse with you." Hereupon he introduced me to the Reverend Mr. Hunt, Dean of Canterbury, whom I soon found to be a very well-informed man, who took a lively interest in the fine arts. Mr. Coke, however, did not quit me till he had given me a preliminary view of the manifold treasures of art, the paintings and antiques which adorn the noble apartments, as well as the library. The whole house is on a truly princely scale. The main building, which is 114 feet in length, and 62 in breadth, contains, besides a basement of rustic work, only one story of very considerable elevation. In the centre of the south front the basement projects, forming a vestibule, with a portico of six Corinthian columns. This, as well as the north side, has two low wings, forming an entire length of 340 feet. The grand park entrance is on the north side. It leads into a very elegant hall, with a lofty vaulted ceiling, in the middle of which a staircase leads to a gallery, ornamented with eighteen Ionic columns of the beautiful Derbyshire alabaster, which I spoke of in my account of Keddleston Hall. The pediment, up to the height of the gallery, is faced with the same stone. An inscription over the door states that this seat was built in the middle of the eighteenth century, on a bare arid spot, which was levelled and planted, and inhabited by Thomas Earl of Leicester. The earl employed the celebrated architect Kent in erecting the mansion, which was built in the years 1734-1764,

of bricks, with admirable care. In order to adorn his building in a suitable manner, he, in the year 1755, commissioned Mr. Brettingham, junior, architect, to purchase antiques for him in Italy. This was done with princely munificence, and the happiest success. Many antiques were, however, purchased in Italy by his lordship himself. He also succeeded in obtaining a number of paintings; some of them very valuable, particularly landscapes by Claude Lorraine, and Gaspar Poussin, and a capital work of Vandyck's. That there might be no want, in so remote a spot, of appropriate literary employment, a chosen library was formed, which contains in MSS. alone about 800, some of them very valuable. I need not add, that the other decorations, the chimney-pieces of various kinds of marble, the hangings, many splendid vessels, harmonise with the above. The present proprietor, who came into possession of the whole about fifty years ago, as heir to the Earl of Leicester, followed the footsteps of his predecessor in cultivating and improving the land with such extraordinary success, that he is now considered as one of the most eminent and wealthy land-owners in England. Two hundred of his tenants went out on horseback, in solemn procession, to meet the Princess Victoria. Where a barren heath formerly extended further than the eye could reach, thousands of people now live, who bless him for their happy existence. When I expressed my admiration of the trees in the beautiful park, which is animated by large herds

of cows and merinos, he told me that he had himself planted many of them, fifty years ago. What a rare and enviable lot, to repose under the thick shade of the trees oneself has planted! One thing only was wanting a few years ago to render his happiness complete. He had lost his first wife, and had no children living; he therefore resolved, at a very advanced age, on contracting a second marriage, and three fine children, the issue of this union, now sport around him. Reflecting on such manifold blessings, I could not help saying to this patriarch of the nineteenth century, "You must certainly feel that you are a very happy man." "You are right, I do so," he replied, with calm self-consciousness. It was not till a late period that he turned his attention to the treasures of art and learning which he had found at Holkham. The celebrated Roscoe, with whom he had contracted the most intimate friendship, put the long-neglected MSS. in order, and compiled a descriptive catalogue of them. Mr. Coke, who has hitherto disdained to urge his well-founded claims to the title of Earl of Leicester*, has purchased many works of art. In two days, which unhappily were for the most part much darkened by rain, I was allowed to make myself particularly acquainted with the principal of them. I speak first of the portion which, in my opinion, is the most important, the antique sculptures; in doing which, I shall proceed in the order of the apartments in which they are placed.

* Mr. Coke has since obtained the title of Earl of Leicester.

THE STATUE GALLERY.

This large apartment, by its proportions, decorations, and, above all, by the antique sculptures, has a wonderfully noble effect.

Neptune. A standing statue as large as life, of Parian marble. The style of the workmanship, which is careful, shows that it was executed at a time when the art flourished. The head, of which the nose only has been restored, and very badly, is of a nobler character, more related to that of Jupiter than most of the few representations of this god which have come down to us. The most decided difference is in the expression of the mouth, which is less benevolent and serene. The hair is less rich, and not so much raised, but more in simple locks. It hangs down only on the neck, and not, as in Jupiter, at the sides. The body is rather more slender, the muscles more angular, and more strongly marked, than in Jupiter. This statue, which was bought at Rome of Carlo Monaldi, is in my opinion the most important statue of Neptune that exists, and well deserves to be made more generally known by plaster casts. A part of the neck, the right arm, the lower small arm, with the trident, and the left leg, are new. A dolphin of extraordinary beauty, which is of great importance, in determining the statue to be that of Neptune, is antique.

A Faun at the age of manhood. A statue the size of life, clothed with the panther's skin, of slender proportions; the muscles vigorous, and

admirably executed. In character and workmanship, one of the best statues of this kind that I am acquainted with. It was found in the Campagna, and purchased of Cardinal Albani. Both hands and the tip of the nose are new.

Meleager. A statue as large as life, of very good Roman workmanship; of which, however, both thighs, the left arm, the nose and the head of the boar, are restored by Cavaceppi. Bought of Belisario Amadei, dealer in works of art.

Apollo. A slender youthful figure, resting on a tripod, of very good workmanship. The head, arms, and right leg are new.

Over it is a female bust, with a mural crown, here called Cybele, but probably the personification of a city; which seems to have much merit, but is placed too high.

Venus. A statue as large as life, in a Chiton, of very fine material, with her right hand drawing over her shoulder the upper garment, which is likewise very light. The drapery and the design indicate the more ancient and more worthy representation of that goddess, who was worshipped among the Romans under the name of Venus Genetrix, as the Mother of the Roman people. Of all similar statues which have come down to us, not excepting even that in the Louvre, formerly at Versailles (No. 46), this perhaps deserves the preference. The head is extremely noble and chaste in the character, the hair treated in the old fashion like threads, yet, however, more freely divided into elegant portions. A certain healthy, and yet delicate fulness of the forms, the

drapery closely fitted, or flying in small parallel folds, indicates a model of the finest period of Greek art. The workmanship is not unworthy of the wonderful grace and beauty of the design. The left hand is restored by Cavaceppi, who has erroneously given her a vessel instead of an apple. Bought of Belisario Amadei.

Diana. A statue rather above the size of life. Advancing the left foot, she is going to take an arrow from the quiver. It is founded on the same original as the celebrated Diana, as Huntress, in the Louvre, but in my opinion is superior to that in beauty of form, and in the workmanship of the narrow-plaited drapery. The head and arms are unfortunately restored by the sculptor Rusconi. This excellent statue is composed of two pieces of Parian marble, which are joined together above the girdle. The Earl of Leicester, who had purchased it at Rome for 1500*l.*, and clandestinely exported it to Florence, contrary to the prohibition of the Papal government, was arrested for this offence, but very soon liberated by the intervention of the Grand Duke of Tuscany.

Bacchus. A statue of pretty good workmanship, with the ancient puntello, on which are grapes. The head, the hands, and parts of the arms, are restored by Cavaceppi, of whom it was bought.

Minerva. A statue about 5 ft. high; of rather broad proportions: the head, however, is of a fine form, the cast of the drapery elegant, and the workmanship good. The helmet, the tip of the nose, and large portions of the drapery, are new.

Fortuna Stativa, here called Ceres. A very delicate statue with a handsome head, and elegant drapery. The workmanship is good. The right arm, the left hand, and the greater part of the cornucopiæ, are new.

TRIBUNE OF THE STATUE GALLERY.

Isis, here called Juno. This statue, above the size of life, has the arrangement of the drapery peculiar to the Roman representations of Isis; it being so taken up as to form in front a straight fold along the body, while the other folds hang down obliquely on both sides. The whole workmanship is finished in the manner of the best time of Adrian. The single folds, in particular, are of great depth, sharpness, and precision. The arms are new.

Agrippina the Elder, wife of Germanicus. The head of this statue, which is of the size of life and good workmanship, is evidently a portrait; but I have not the face of Agrippina sufficiently present to my recollection to be able to give an opinion of the correctness of the name assigned. The arms, with the attributes of Ceres, are new.

Lucius Antonius, the orator, brother of Mark Anthony. A statue in the toga, of very careful workmanship. Near him a vessel with rolls of papers. The head seems to be put on. The hands and parts of the drapery are new.

Lucius Verus. A statue the size of life, dressed in the toga; of good workmanship. The arms and feet are new.

Faustina the Younger, consort of Marcus Aurelius; a bust. The workmanship very delicate.

A male bust, said to be that of the Emperor *Philippus Arabs*, represents some other younger person, and is of an earlier and better period of the art.

On each side of the door leading into the vestibule of the Statue Gallery, there is a copy of the Faun blowing the Flute, the most celebrated of which, from the Villa Borghese, is now in the Louvre. One of them, of Greek marble, lightly clothed above with the Nebris, is of a rather more slender shape than most, the forms extremely soft, and the workmanship very careful. The head and arms are new. The workmanship of the other is also good; but, besides the head and arms, the legs likewise are new. One of them was purchased of Cardinal Albani, the other of Cavaceppi.

THE DINING-ROOM.

Lucius Verus. A colossal marble bust, found in the harbour of Nettuno, of most admirable workmanship. The hair is not so carefully divided into single locks as in most busts of this Emperor, but treated with more style. In the character it is rather different from most of his busts. The nose is new. A colossal bust, called Juno, seems to me, from the character, to be a very noble and beautiful head of Apollo. It is, however, placed so high that it does not allow a positive decision.

Of two other busts, with draperies of coloured marble, of good workmanship, called Geta and Marcus Aurelius, I say nothing of the first name,

but the latter seems to me to be rather an Antoninus Pius.

The great cistern consists of one piece of beautiful red granite.

VESTIBULE UNDER THE PORTICO.

A statue, rather larger than life, called *Jupiter* I consider, from the cast of the hair, the forman l expression of the face, the broader proportion the body, to be an Esculapius. The head is very noble, the workmanship very good. The antique puntello is formed by a palm-tree with fruit. Half the nose, the arms, with the patera and sceptre, portions of the drapery, and the lower part of the legs, are new. Purchased by the Earl of Leicester at Rome.

A colossal bust of the *Bearded Bacchus,* very noble in character and of good workmanship; here called, according to the old fashion, *Plato.*

Lysias the orator, a disciple of Socrates. A herma of very good workmanship. Only the tip of the nose and the ears are new.

Two square cinerary vessels, of a late period, and ornamented with sculptures of indifferent workmanship, are however remarkable on account of the representations on them. On one of them, dedicated to Calpurnius Cognitus, is the Rape of Proserpine, represented in the usual manner, only that, instead of Pluto, there is a youthful genius, probably intended as a general representation of the genius of death. On the other, dedicated to Petronius Hedychrus, Romu-

lus and Remus are represented suckled by the wolf, and the sacred chickens eating.

IN THE GALLERY OF THE HALL.

Agrippina the Younger, mother of Nero, in travertin. The head is very noble; the design of the drapery, which has unhappily been retouched, and which she has wrapped round both hands, is beautiful and original.

The Provinces of Tuscany do homage to Cosmo I. as their Duke. A carefully-executed bas-relief of the Cinquecento, rather too crowded in the design. Bought by Mr. Coke on his visit to Italy.

The Death of Germanicus, by NOLLEKENS. A bas-relief of very careful workmanship, but quite accidental, and without style in the composition and lines.

Socrates defending himself before his Judges. The composition of this bas-relief, by Richard Westmacott, is not plastic, but pictorial. In expression and character it is one of the best works of his that I have seen. It is however not duly executed in all the parts: the legs in particular have a heavy, clumsy look.

Besides many antique sculptures, which appeared to me of inferior importance, I pass over some copies of the antique, as well as a considerable number of plaster casts of more or less celebrated works.

To conclude with works of antique art, I mention a mosaic, about 2½ ft. square, which Mr. Coke

bought at Rome, and which is placed over the chimney-piece in the library. It represents a lion tearing a panther to pieces. The composition is very bold, and in the great foreshortenings calls to mind the celebrated mosaic painting of Alexander's Battle; but the drawing of the lion is indifferent, of the panther very weak. With respect to the smallness of the pieces, the number and delicacy of the tints of colour, and the beauty of the border, it is however one of the most finished antique works of the kind with which I am acquainted.

Of the considerable number of pictures which are distributed among the numerous apartments, many, as at Burleigh House, are of the late Italian school; others are family portraits. I must here confine myself to the mention of the most important, in the order of the rooms of which they are the ornaments.

YELLOW DRESSING-ROOM.

ALBANO.—The Triumph of Galatea. The beauty of the forms and glowing colouring make this a very pleasing picture.

PARLOUR.

CLAUDE LORRAINE.—A large Landscape, with Apollo about to punish Marsyas. A richly-wooded, warmly-lighted country entirely without buildings, uniting poetical feeling, depth, and fulness of tone in a degree which is rare even with Claude. Of the happy period, in which the

more accurate making out of the details and the harmony of the whole are combined.

NICHOLAS POUSSIN. — A Storm. Sublimely poetical in the composition, but become very dark.

THE SALOON.

RUBENS.—Return from the Flight to Egypt. Figures the size of life. A repetition of the picture at Blenheim. The heads nobly conceived, the general keeping bright, the colouring clear and delicate.

VANDYCK.—The Duke of Aremberg galloping on a brown horse, and looking towards the spectator. He is in armour; his curly hair falls on a lace collar; in his right hand he holds a truncheon. More behind is a page with the duke's helmet; in the back-ground cavalry. The heads, painted in a very clear, light yellowish tone, indicate that it was executed rather before Vandyck's arrival in England. The same is shown by the landscape, which is painted with uncommon care in a decidedly green tone, with a light horizon. The whole has a noble, princely appearance. About 10 ft. high and 8 ft. wide. Painted for the Elector Palatine, and engraved by Eustace.

STATE-ROOM.

CLAUDE LORRAINE.—An Evening Landscape, misty air, warmly lighted. In the fore-ground Claude drawing. In his late pale, general tone.

Marked 1675 or 1676, the last figure being obscure.

Nicholas Poussin.—A Thunder-storm: the lightning strikes a tower. Full of poetry, and rather clearer than the above-mentioned picture.

Vandyck.—The Duke of Richmond; whole-length, the size of life. The rather amplified forms very nobly conceived, the flesh admirably treated in a temperate golden tone. The whole very harmonious.

Guido Reni.—Joseph and Potiphar's Wife; whole-length figures, the size of life. The Earl of Leicester is said to have paid 1500*l.* for this picture, which is by no means pleasing, with black shadows and greenish lights.

A female portrait, of which the painting is clear and the conception delicate, is neither painted by Titian, nor the picture of his mistress, as it is here called, though I am not able to name the artist.

Leo X. with the two Cardinals Medici and Rossi, called a Raphael, is an old, very dark copy of the celebrated original in the Pitti Palace.

THE LANDSCAPE-ROOM.

Domenichino.—A Landscape, with the Sacrifice of Isaac, in which the noble composition is united with great force and extraordinary clearness of colouring. Formerly in the Barberini Palace. Unfortunately it hangs in an unfavourable light over a door.

Claude Lorraine.—1. A rather small Landscape, with figures, of his early period, very

pleasing and clear. Over the chimney-piece. 2. The View of a Port. In the fore-ground a figure drawing—probably the painter himself—with a dog. Marked with the name of Claude and 1652. Of charming coolness of tone. In the green, the pale tone already begins to appear. 3. The Companion, with Apollo and Admetus, who plays on the violin. Remarkably bright and cheerful in the tone. Both the pictures were formerly in the bed-room of Cardinal Albani, of whom they were purchased. 4. The Temple of the Sibyl at Tivoli, with a view of the sea. The poetical scene is in a mild, warm light. 5. The Companion. Rising of the Sun, covered by a cloud, the silver tint of which is reflected on the sea. In the fore-ground a large cavern, with a view through it of the rocky coast. Of very great effect. 6. A large upright Landscape, in which a tall tree and a bridge are striking objects. Many figures of men and animals. Of a late period; very pale in the general tone. 7. A large Landscape, with Erminia and the Shepherds. Of his latest period; therefore very cold and pale.

Several of these fine landscapes, especially Nos. 4, 5, and 6, have formerly suffered injury from damp. The brown film which has thus been formed makes large parts invisible. What a thank-worthy task would it be for an able restorer, who could remove this film without injury to the pictures!

There are likewise in this room a Landscape, by NICHOLAS POUSSIN; five by GASPAR POUSSIN;

one of them, which is very large, with ruins in the middle distance, is one of his capital works; a large, excellent Landscape, in the style of Annibal Carracci, by FRANCESCO GRIMANI; a rocky Landscape, of considerable size, by SALVATOR ROSA; two by ORIZONTI; two by LOCATELLI; lastly, a Storm at Sea, and a view of Tivoli, by JOSEPH VERNET; the last of them extremely fine.

CLOSET OF THE STATE BED-CHAMBER.

ANNIBALE CARRACCI.—Polyphemus, seated on a rock, endeavours, by his performance on the reed pipe, to gain the love of Galatæa, who passes on the sea with two Nereids. This little picture, admirably painted in a very harmonious tone, in fresco, on an antique tile, about 1½ ft. square, is the more interesting, as it is doubtless a study for the same fresco which Annibale painted, on a large scale, in the Farnese palace. I unhesitatingly pronounce it to be superior to that in refinement of feeling.

F. SNYDERS.—Large and small Parrots. A carefully-executed, clear picture; here erroneously called Rubens.

ALBANO.—The Virgin and Child, with St. John and Joseph. A sweet, warmly-coloured little cabinet picture.

NORTHERN STATE-CLOSET.

Cupid in a car drawn by Doves, and two Genii, called Guido Reni, is, in my opinion, an extremely beautiful little picture, by CARLO MARATTI, in

Guido's manner. The Cupid here is the same child as the little Christ known from Garavaglia's engraving.

CARLO MARATTI.—Judith giving the Head of Holofernes to the maid. So much more spirited, dramatic, and powerful than most of the pictures by this master, that one would almost hesitate to ascribe it to him, had it not been described as his by Bellori.

CANALETTO.—View of the Rialto. Of uncommon force and finish.

A Battle-piece, called Wouverman, is a very good picture by STOOP.

NORTHERN STATE BED-CHAMBER.

P. F. MOLA.—David Rizzio playing the Violoncello; whole-length, the size of life. Very ably conceived, and masterly in the treatment, but very much darkened.

NORTHERN STATE DRESSING-ROOM.

CLAUDE LORRAINE.—A small Landscape, of a long narrow shape, with a repose in the Flight to Egypt. A delicate little picture of his later period.

LUINO (?).—Mary, who caresses the Child, Joseph, and three Saints. Very carefully painted, in a blooming, powerful colouring; the pleasing characters are not important enough for Luino, but it is certainly of the rich Milanese school. Purchased out of Roscoe's collection.

PARMEGIANO.—Mary Magdalene in a Cavern.

A very carefully-executed, but a very affected little cabinet picture.

GIACOPO BASSANO.—Christ bearing the Cross. This moderately-sized picture is still more distinguished by the true and not undignified expression of the passions, than by the warmth and force of the colouring.

MATTIA PRETI, called Il Cavaliere Calabrese.—The Wise Man's Offering. A large picture, painted for effect; the shadows very black.

RAPHAEL (?).—Mary, standing, holds in her left hand a book; in her right flowers, at which the Child, likewise standing, and looking round to her, eagerly catches. The back-ground, a Landscape. This picture hangs in too unfavorable a light to be judged of; yet I can by no means take it for Raphael. The characters, the dark shadows, the decided rounding, seem rather to point out Giulio Romano as the painter.

The Virgin with the Child, St. Francis of Assisi, and Helena, from the Roscoe collection, is here erroneously ascribed to Domenico Ghirlandajo; yet it is not even of the Florentine, but certainly a very good picture of the Ferrarese school, which, in many parts—for instance, in the bas-reliefs, painted on the lower edge, in black and white, strongly reminds one of Mazzolino, but is inferior to him in warmth of colouring.

An old, and once certainly a very good, but now ruined copy, on panel, of the "*belle vierge*," of which the best known is in the Bridgewater Gallery.

HONDEKOETER.—A capital picture by this Ra-

phael of painters of birds. A stately Turkey-Cock gobbling at a family of Chickens.

Two rooms are filled with drawings by the old masters, framed and glazed; of which, however, I mention only those of the highest importance.

THE BROWN DRESSING-ROOM.

A group of nineteen figures, after the celebrated Cartoon of Michael Angelo, which he executed, in competition with Lionardo da Vinci, for a painting in the great hall in the ancient palace at Florence. This picture, painted in oil in black and white, is 4 ft. 3 in. long, and 2 ft. 6 inches high, is here properly placed with the drawings. Though it is no doubt far inferior to the original, in profoundness of understanding and thorough execution, it is however of inestimable value, because it is by it alone that we are able to form an idea of the most essential part of that Cartoon, which is one of the greatest works in the whole range of modern art, where Michael Angelo first displayed in full measure his whole skill, and the wonderful talent peculiar to himself, in youthful vigour and simplicity, and the study of which had such great influence on Raphael, Andrea del Sarto, Fra Bartolomeo, and so many other artists of the best period. The subject, Florentine Soldiers bathing, who are suddenly called to arms, upon an unexpected attack made by the Pisans, gave him the most natural and manifold opportunity to show, in the happiest manner, in the men who hastened out of the Arno to arm themselves hastily, his

profound study of anatomy and foreshortening, his elevated grace, and decision of action in the boldest and most transitory attitudes, in robust and manly, as well as in slender, youthful forms, for which the victory was adjudged to him over Lionardo, who was so superior to him in years and experience. Passavant is of opinion that this picture may be a copy of that which Bastiano di San Gallo, the Florentine painter and architect, painted after that cartoon, likewise in black and white, at the instance of Vasari. Had the latter comprised the whole cartoon, as Passavant understands the passage in Vasari, this could not be the case, for here we see none of the "innumerable figures on horseback that began the combat," which, according to Vasari's expression, were likewise in that cartoon.

From the expressions of Vasari, which are certainly rather vague, I am however inclined to believe that only that group of the men arming is to be understood *, and then I must the rather accede to Passavant's opinion, because the picture painted by San Gallo, according to Vasari's account, was sent by the prelate Giovio to King Francis I.; but the picture at Holkam was obtained from the Barberini palace. It was well engraved in 1808 by L. Schiavonetti. Hitherto no more was known of the whole cartoon than five of the figures in the pictures at Holkam,

* *Bastiano—ritrasse en un cartonetto tutta insieme l' invenzione di quel grappo di figure, la quale di tanti, che vi avevano lavorato, aveva mai disegnato insieme. Vasari. Vita di Bastiano, &c.*

which Augustin Veneziano engraved in his well-known plate, *Les Grimpeurs*.

RAPHAEL.—The Original Cartoon, drawn in black chalk, and heightened with white, for the well-known picture of *La belle Jardinière* in the Louvre. Soaked with oil, and besides much damaged, it has a very unsightly appearance.

Of the other drawings in these rooms, many are by Italian masters of the period of the decline of the Arts, and many are of uncertain origin.

LADY ANNE COKE'S DRESSING-ROOM.

RAPHAEL.—Joseph recognised by his Brethren. Here erroneously called Christ and his Disciples. An extremely spirited drawing of the time and in the manner of the pictures from the Bible in the Loggie.

N. POUSSIN.—The Plague. An excellent bistre drawing from the celebrated picture.

CLAUDE LORRAINE.—Three beautiful Landscapes, admirably executed with pen and bistre.

Most of the other drawings, kept in portfolios, are of no great importance.

THE LIBRARY OF MANUSCRIPTS.

Among the pictures in this room of notice, a portrait of the celebrated Fox is remarkably well painted and spirited.

A book of thirty-five leaves, with drawings of architecture, formerly in the possession of Carlo Maratti, is next to be considered. Eighteen, which contain studies after antique or late monu-

ments, most of them drawn with the pen or red chalk in a very masterly manner; one with grotesques; another with a landscape; lastly, one with a pen-and-ink drawing after Michael Angelo's fresco painting of the Brazen Serpent. Passavant takes it to be by the hand of Raphael, in which I agree with him.

An original manuscript, in small folio, by Lionardo da Vinci, is very interesting; it has the following title:—'*Libro originale della natura, peso, e moto delle acque, da Lionardo da Vinci, in tempo de Lodovico il Moro, „el condur che fece le acque del Naviglio della Martesana dell' Adda à Milano.*' Like Lionardo's other manuscripts it is written from the right hand to the left, and has illustrative drawings inserted in the text. This manuscript may perhaps be the supplement to another on the same subject, which is preserved among Lionardo's manuscripts in the Ambrosian library at Milan, under letter Q. The construction of canals, the directing the courses of rivers, was a favourite pursuit of Lionardo, who was gifted with such a versatility of genius, to which he devoted so much time as well in Milan, with respect to the Adda and the canal of Martesana, as at Florence for the course of the Arno.

Among the manuscripts with miniatures, I noticed the following:—

No. 16. An Evangeliarium, small folio, on parchment, said to come from a convent near Ravenspurg: judging by the writing and the pictures, of the eleventh century. On the lid, of the same age, is Christ enthroned in the Man-

dorla, giving his benediction, surrounded by the emblems of the four Apostles, very long in the proportions, of very rude workmanship, beat out in metal. The edge is adorned with fine filagree work and richly set with jewels. The pictures, besides the four Evangelists, are the Crucifixion, with Mary and John, and the Sun and Moon, veiling themselves, contained in circles. They have in all their parts a great resemblance to the Benedictionale at Chatsworth, and are certainly of English origin. The colours of the draperies are light and broken; the draperies are fluttering, the faces but little more than outlines; the proportions excessively slender. The workmanship has, however, a certain neatness; four borders in the style of the Roman architecture, and richly adorned with the use of gold on the edges.

Another Evangeliarium (No. 15), of the same age. Two Sacramentalia (Nos. 36 and 37) of the twelfth and thirteenth centuries, have likewise richly adorned lids, and contain miniatures. Unfortunately I had not time to take any more detailed notes of them.

No. 41. A Missal, in octavo, on parchment, written for Pietro de Medici, as is proved by his name on the first page. In the parchment, the writing and the pictures very fine and rich. The little figures in the many vignettes and initials, full of life and spirit, strongly call to mind the style of Domenico Ghirlandajo, and point to the end of the fifteenth century. The lights in the draperies and landscapes are heightened with gold; the borders of the principal divisions richly

ornamented with elegant arabesques, little gold buttons, and here and there with small birds.

Nos. 658, 659. A Chronicle of the Counts of Hainault and Flanders is here too highly valued. With respect to the pictures, they are of indifferent workmanship, from some manufactory in the Netherlands in the eighteenth century.

Some other MSS. with miniatures, which would have greatly interested me, especially a kind of Bible in pictures, of the time of Edward III., I to my great regret did not see, as the first notice I had of them was from a description of Holkam, the existence of which was unknown to me till the moment of my departure.

Want of time obliged me to come away without seeing the fine gardens and pleasure-grounds, the park, with a lake, &c.

I was also obliged to be content with having seen in Norfolk this one principal seat with the works of Art, though I would most willingly have visited the following seats:—Houghton Hall, near Fakenham, the seat of the Marquis of Cholmondeley, with a collection of paintings; Langley Park, the seat of Sir Thomas Beauchamp Proctor, Bart., where there is likewise a collection of paintings; and Narford Hall, the seat of Andrew Fontaine, Esq., with a rich collection of majolica and old French enamels.

At two o'clock, on the 27th, I set out with the coach for Cambridge. To reach that place I had to return to Lynn. This time I went by a different road, very near the sea-coast, so that the

sunbeams, breaking at intervals through the fleeting clouds, I enjoyed very striking and picturesque views of the agitated surface of the ocean. On the road to Cambridge, the greater part of which we passed over in the night, I met with a new proof of the practical spirit of the English in all things. A powerful lamp was placed in front of the coach, which threw a strong light on the road and the horses. Thus we flew along like a luminous body in the dark rainy night, and from my seat, next the coachman, it was to me a very singular and beautiful sight to see the horses (which on this road are remarkably fine animals,) shining with light, dash forwards in graceful bounds into the thick darkness. About half an hour before midnight we reached Cambridge.

On the following morning, according to my custom, I first proceeded to look about the town. Cambridge can by no means be compared with Oxford in the grandeur and unity of the romantic character of the middle ages, but has an uncommonly cheerful and pleasing appearance. In unison with this, the spirit of learning is said to be more liberal and active here than in Oxford. The most stately edifices are King's College and Trinity College, admirably built in the fifteenth and sixteenth centuries, in the Gothic style of the age, which, with their various towers, buildings, embattled walls, and very large courts, cover a great deal of ground. King's College has also a very fine garden. At Trinity College

I called on two professors, with whom I had already become acquainted in London — Mr. Peacock, an eminent mathematician, and Mr. Whewell, one of the most able and generally accomplished of the learned men of England at this day. I was received by both in the most obliging manner. Mr. Whewell is thoroughly acquainted with the architecture of the middle ages, and gave me interesting information respecting it. He presented me with his ingenious observations on ancient churches in Germany, of which a second edition has just been published, enlarged by observations on the churches in Normandy and Picardy. I observed to him that England appeared to me to have entirely the advantage of the continent, especially with respect to Gothic edifices of the fifteenth and the first half of the sixteenth century, since their forms did not manifest, as on the continent, a complete and tasteless decline, but rather a new, rich, and pleasing improvement of that style. The best proof of this is the celebrated chapel of King's College, Cambridge, itself, the building of which was begun in 1441, and continued with interruptions till 1530, and which in my opinion is the most perfect and tasteful production of this late flourishing period of Gothic architecture. The symmetry of the main proportions of this edifice, 316 feet long, 84 wide, and 90 high, is admirable. On each side of the long parallelogram which forms the church, the wall is broken by ten wide and lofty windows, between which are buttresses. Each of the two ends has a very

wide and large window. The four corners are decidedly marked by as many small towers. If the exterior makes a very satisfactory impression, the effect of the interior is highly surprising and agreeable. The whole forms a single nave (without aisles), 80 feet high, the ceiling of which, vaulted in manner of a fan, is very rich and elegant, but by no means overloaded. It inspires in an extraordinary degree a sensation of sublimity, and yet at the same time of lightness and cheerfulness. The intervals between the side pillars which support the vaulted roof form a kind of small chapels. The Crucifixion, a large painting on glass, which fills one of the end windows, is said to be after a design by Holbein. The execution however is so rude that there is no trace of his spirit. From the roof of the chapel there is a fine view of the town and neighbourhood. At the same time it is interesting to look at the vault from above. The blocks of sandstone are so well fitted and joined that the whole appears to be cast in one mass. In general the workmanship in this building is remarkably neat and accurate.

Trinity College Chapel is distinguished by some monuments. Above all, a statue of Newton will be noticed, who studied in this college. It was executed in marble, in 1755, by Roubillac, and is certainly one of his best works. He stands looking upwards, with a prism in his hand. The head is dignified, characteristic, and spirited; but the cast and treatment of the drapery quite in the manner of that age, *natural* (see vol. ii. p. 156) and without style. A monument by

FLAXMAN is distinguished by the grace of the lines of three female figures. The proportions are however almost too slender, and the disposition has something of the appearance of chance. Lastly, a monument by WESTMACOTT is a true model how a relief should not be treated. A figure appears in the front of it, in the upper part, in very high relief, and the under part in very low relief; so that it looks as if the latter had been beaten flat.

The little church of St. Sepulchre, built in the earlier Roman style, is remarkable only for its great antiquity. It is circular, and is supposed to be the oldest of that shape in England. Withinside, a gallery is supported by eight short black pillars with the well-known clumsy capitals. A second story, in the Gothic style, was added at a later period. The workmanship in the old parts is indifferent, the blocks of stone small, and united with a great deal of mortar; the sculpture on some corbels very rude *.

I saw with pleasure two paintings on glass in the church of Corpus Christi College. They are admirable specimens of the perfection in the execution of historical compositions which this art had attained in the Netherlands in the sixteenth century. Having been brought to Norwich by a Dutch dealer, they were bought for this church.

I was particularly anxious to see the treasures of art and literature which Viscount Fitzwilliam bequeathed to the University of Cambridge in

* See prints in the first and third volumes of Britton's "Architectural Antiquities of Great Britain."

1816. They consist of a collection of 144 oil-paintings, 520 large folio volumes of engravings, splendidly bound in morocco, a number of drawings and sculptures, a collection of music, inferior only to that of the king, and, lastly, a choice library of 7000 volumes, and about 150 missals and prayer-books adorned with miniatures. His Lordship likewise left to the university the sum of 100,000*l.* to build in time, with the interest, an edifice worthy to receive them. The whole is another splendid instance of the munificent spirit of the English towards public institutions.

All the treasures of "the Fitzwilliam Museum" are at present crowded together in two moderate apartments.

Of the pictures, the following appeared to me to be the most worthy of notice.

Giorgione.—The Adoration of the Shepherds. From the Orleans Gallery. Noble in the characters; the Child especially very beautiful; the colouring full and glowing. It has in all its parts a near resemblance to the picture of Isaac and Rachel (Isaac and Rebecca? H. L.) in the Dresden Gallery.

Titian.—The original of the picture called Titian's Venus, in the Dresden Gallery: here called the Princess Eboli and Philip II.; but in my opinion without sufficient reason, as the man playing the guitar does not at all resemble the well-known portraits of that king. The female body unites with great clearness that warm, full golden tone which is so characteristic of Titian; whereas in the picture at Dresden, though it has

otherwise great merit, a cold, reddish local tone very different from his prevails, and gives the whole rather a faint appearance. Unfortunately, the heads of the female and of the Cupid are very much altered and disfigured by being painted over. From the Orleans Gallery.

PALMA VECCHIO.—Venus and Cupid; from the Orleans Gallery. A poetical picture, in which the same model has served for the head of Venus, which is unhappily rather injured, as for the middle of the three women in the well-known picture at Dresden. The flesh is kept in his peculiar light yellowish local tone.

PAUL VERONESE.—Mercury, with a blow of the caduceus, transforms to stone Aglauros, who attempts to prevent his access to her sister Herse. This picture, marked with his name—a very unusual circumstance—is very carefully painted in the delicate silvery tone in which he stands quite alone. From the Orleans Gallery.

AGOSTINO CARRACCI.—Christ appears with an Angel to the Virgin Mary. There is a weakness in the character of the heads; the tone betrays the imitation of Correggio. From the Orleans Gallery, where it was ascribed, in my opinion justly, to Agostino. It is here called Lodovico Carracci.

ANNIBALE CARRACCI.—St. Roque with the Angel. An eminently powerful, carefully-painted, and beautiful picture. From the Orleans Gallery.

B. CASTIGLIONE.—Abraham journeying to the Land of Canaan. This subject has afforded him ample opportunity for his favourite inclination

to paint cattle. From the uncommon clearness of the tone and careful execution, an excellent work.

GASPAR POUSSIN.—A small but very choice picture, for the poetry of the composition, the freshness and clearness of the colouring.

A Holy Family, called LIONARDO DA VINCI, is an old, very carefully-finished copy, on a reduced scale, of the picture of that master, which has become generally known from Forster's masterly engraving, under the name of "*La Vierge au Bas-relief.*" I am not acquainted with the original, which is in the possession of a private person in England; but the very warm and brilliant colouring of this copy seems rather to indicate a work of Luini.

I now proceed to the pictures of the Flemish and Dutch schools.

REMBRANDT.—The portrait of an Officer in a steel cuirass, with a velvet cap and feathers on his head, a heavy gold chain round his neck, his left hand resting on his hip, his right on the hilt of his sword. Marked with the name and the date 1635. A picture of extraordinary power, which with excellent modelling in the details combines astonishing warmth of the general tone.

CASPAR DE CRAYER.—His own portrait. A picture of a noble and refined feeling for nature, and carefully finished in a subdued warm tone.

CORNELIUS DE VOS.—Portrait of a Man in a white collar. Has in all the parts the truth peculiar to this admirable portrait-painter, as well as great clearness of tone.

GERARD DOUW.—1. An old Schoolmaster and four Scholars. With a rod in his left hand he is teaching a boy to read; another with a book is opposite him. Knee-piece, by candle-light. Of the same period as the celebrated Evening-school at Amsterdam, only less glowing in the tone. The expression of the old man is incomparably true; the whole a scene of good-natured humour, and, with all the finishing, not laboured. 2. The portrait of a young Man holding a picture. Here called a Rembrandt; but, as I am convinced, an excellent picture of the early period of Douw, and hence still in the manner of his master.

GABRIEL METZU.—A Gentleman paying his Court to a Lady. This beautiful little picture is here ascribed to Franz Mieris the elder, but according to my feelings is of the earlier time of Metzu, when he painted in this golden tone.

EGLON VAN DER NEER.—A Page presents a golden vessel to a lady dressed in white satin with a blue jacket. A crown and sceptre on a table. Here called Van der Werff.

PHILIP WOUVERMANN.—1. A Stable. A rich picture of the second period of the master, which is very distinguished by variety of objects and force of colouring. About 1 ft. high and 1 ft. 6 in. wide. 2. A Landscape, in which a horseman lets his horse drink at a river overhung with trees. Very delicately finished in the cool, silvery tone. About 1 ft. 3 in. high, 1 ft. 6 in. wide.

ROLAND SAVARY.—A Wood, with a Lady and Gentleman on horseback, to whom country-people

offer game. A very choice picture of this spirited landscape and animal-painter; of the early period.

JAN BOTH. — The Tiber winding through a mountainous, richly-wooded country; Mount Soracle in the distance; a waterfall rushes between rocks; a road is enlivened by travellers and all kinds of cattle; all by the hand of Andreas Both. For nobleness of composition, impasto, colouring, light and shade, a picture of the first rank among the works of this master. About 4 ft. 8 in. high, 5 ft. 10 in. wide.

SIMON DE VLIEGER.—A slightly-agitated Sea, near a port, of pretty considerable size; and a smaller picture, a calm Sea, with striking effect of light and shade, are two choice works of this excellent marine painter.

Besides these, two pictures by Frans Snyders, a hare by Jan Weeninx, four pictures by Poelenburg, two landscapes by Swaneveldt (here called Claude), are very worthy of notice. There are many other very pretty pictures.

Of the German school, I must not wholly pass over in silence a portrait of William Fitzwilliam Earl of Southampton, whole-length the size of life, because it is ascribed to HOLBEIN. It is a dry and tame performance, in which that great master had no share. Cupid and Psyche, by ADAM ELSHEIMER, on the contrary, is, on account of the unusual size of the figures and remarkable force of the colouring, a very important picture of that rare and pleasing master.

There is nothing of great importance among

the drawings, which are framed and glazed, and hung up in the rooms.

Of the missals and prayer-books with miniatures I saw about thirty, which the keeper showed me as the most important, but found only ordinary performances, mostly of Flemish origin, of the fifteenth century. The most interesting was one with Dutch text, of the second half of the fourteenth century, because the pictures, otherwise not very carefully executed, agree in every respect with the pictures of William of Cologne: thus proving that a similar style of art was practised in Holland at the same time.

Of the sculptures, only one of antique origin deserves mention. It is a figure ill formed and clumsy, in a squatting position, with the hands on the knees, and on the back the skin of a panther, the feet of which hang down over the shoulders. The mask-like countenance, something resembling Silenus, with much-contracted brows, has whiskers, mustachios, and a short beard, mostly laid in regular curved lines. The head of a bull hangs on the neck. The whole indicates a peculiar representation of some being of the train of Bacchus. The nose, lower lip, left hand and knee, and half the right, are new; the hair retouched. The workmanship of the parts that are preserved is good, though coarse.

By the invitation of Professor Whewell I dined, at four o'clock, with him, the Master of Trinity, and some other Professors, in the spacious hall. Every one was at liberty to choose from a bill of fare. Everything was very well dressed. I was

sorry that, as it was vacation time, the large tables for the students were empty. There must certainly be something very agreeable in this mode of living together. It indeed calls to mind the manners of the convent, from which it is first derived. Even now a Professor, when he marries, is excluded from their dinners. After dinner we adjourned to a smaller room, where there was a pleasant fire. A table, in the form of the segment of a circle, which was placed before the fire-place, so that every person had a share of the warmth, was covered with the dessert and wine, over which, with conversation on various subjects, we were quite at our ease. I found that these gentlemen retained the manners of the ancient monks, not sinfully to neglect the body while cultivating the mind.

On the following morning I visited a collection of paintings which a Mr. Mesman left to the University in 1834. Though much superior to the Fitzwilliam Museum in the number of pictures, of which there are 246, it is still more inferior to it in respect to value, for, with few exceptions, it contains only pictures of little importance by second-rate masters. Besides a Venus by A. ELSHEIMER, most exquisitely finished and of extraordinary fulness and depth of tone, which was engraved by W. Hollar, in the collection of the celebrated Earl of Arundel, I will mention only two admirable cattle-pieces by KLOMP, the pupil of Potter, (Nos. 17 and 25,) because they furnish me with a fresh confirmation of the share of this master in the picture ascribed to Potter

in the private Collection of the King of England, where a bitch pursues a boy who has robbed her of her young.

Professor Peacock, who took me to see this collection, showed me likewise some antique sculptures, kept in a separate room; the most interesting of which is a marble sarcophagus, found in the year 1834 in the island of Candia, and very lately presented by Sir Pulteney Malcolm. The principal side, which represents the Triumph of Bacchus over India, is distinguished by original or rarely occurring ideas. The god, leaning on the Ampelos, is here standing in the car, drawn by two Centaurs, of which the female embraces the male. Next follows a Satyr playing on the cymbals, then Silenus, supported by a Faun and a Bacchante, who, turning to Bacchus, calls to him. Of the Indian Hercules only the lower half remains. On an elephant which precedes him four Bacchanalian figures are sitting at their ease, one of whom blows an instrument, and the three others have drinking vessels; at the head is a Faun with a full bottle, and before him a panther. Above is a narrow relief, with Fauns and Bacchantes carousing. At the ends are the infant Bacchus, rocked in a basket by an old and a young Faun, and the drunken Satyr dragged along by two Cupids. The coarse characters, the excessive prominence of the forms, the partly rude workmanship, show it to be of the last half of the second century of the Christian era, and prove that, at that time, sculpture was prac-

tised in Greece just in the same manner as at Rome.

In the Hall of the University Library, to which we now proceeded, I noticed, among other fragments of antique sculpture—the colossal body of a Ceres—because the workmanship and the style have a resemblance to the statues of the Parthenon. It came from Ilcuris, and was presented, with some of the other pieces, in 1802, by Dr. E. Clarke and Mr. J. M. Cripps.

In the library Mr. Peacock introduced me to Mr. Hartshorne, the librarian, still a young man, who had formerly lived some time in Berlin, and in the most obliging manner showed me the curiosities of the library, which contains above 100,000 volumes. In the year 1829 he published a book on the rare editions in the libraries of Cambridge.

Among the 2000 MSS. an extremely well-written and preserved codex of the four Gospels, in Greek and Latin, is particularly interesting. It was presented to the library in 1581 by the celebrated Thomas Beza, who procured it from the convent of St. Irenæus at Lyons. This codex is supposed by some men of learning to be of the fifth century; by others, however, rather later.

Here, too, are three MSS. which contain representations of all real and fantastic creatures, and which are known to bibliographers by the name of "Bestiaries." They are very interesting, as affording a real knowledge of the manner of the extravagant notions of the middle

ages. The title and end are wanting in all three. In one of them, too, (K k 4, 25,) some parts have been cut out. It is in small folio, and written on parchment. The first picture represents Alexander the Great in the costume of the middle ages, who, enthroned with dignity, in the manner in which the judges are represented in the middle ages, has thrown one leg over the other. This indicates a translation of the work of Aristotle on Animals, which has doubtless served as the foundation of all MSS. of this kind. In many of the real animals the characters are very accurately designated. Several pictures represent combats of animals with each other and with men. There are likewise Centaurs among them. The representation of the mode of catching a whale is particularly worthy of notice. A man, sitting upon the fish, drives a large nail or wedge into it. But a rope is wound round this wedge, one end of which is held by a man in the ship. Some pictures are merely drawings with the pen; many rudely painted with crude opaque colours. The mode of design and treatment point to the beginning of the thirteenth century. The second manuscript, likewise on parchment, in small folio, appears to be of the twelfth century, judging by the symmetrical arabesque-like, decided and neat manner of drawing with the pen, as if done by a writing-master. Only the first five leaves, as in the preceding, are coloured. The third MS., in 8vo., is far inferior.

A Prayer-Book (horæ Mariæ virginis), in large 8vo., written on parchment in very full

characters, appears from the pictures, and the borders adorned with flowers and fruits, to be a pretty specimen of Flemish miniature painting towards the end of the fifteenth century. A note at the end, stating that the pictures are by Don Guilio Clovio, is a proof of the greatest ignorance.

A copy of Landini's Italian translation of Pliny's Natural History, published at Venice in 1476, by Nicholas Jansonius, is a splendid proof to what a degree, even after the invention of printing, it remained customary to ornament books with miniatures, so that the serious occupation of learning might not be without the beautiful, cheerful ornament of art. This is a volume in folio, most beautifully printed on parchment. At the beginning of the second book the border is most tastefully and richly adorned with architectonic miniatures, according to the fashion of that age, which in drawing, rounding, precision, and delicacy of execution, force and fulness of the colours, are among the finest of this kind. On each side there is a column of the composite order executed in gold, with brown shadows; above and below an elegant entablature. The light blue architrave is adorned with masks, the purple frieze with combatants, a green frieze with dolphins. The column of the text in the middle is treated as a tablet fixed on the painting by fine red threads. There are besides on the border, on the right hand, the most elegant jewels and beads arranged in the fashion of arabesques on a dark blue ground. The initial

letter, an F, is executed in gold and purple, on a square of a green colour, on which are painted in green a boy and a triton, and two heads with the letters D A (Divus Augustus), and D F (Diva Faustina). At the commencement of each book there is a similarly ornamented initial, and a smaller one of the same kind at the beginning of each chapter. Judging from other similar monuments, I am inclined to believe these paintings to be of Milanese origin.

As the building has become too small for the increasing number of books, it is intended to erect a more spacious one. The large sum that will be required will be chiefly contributed by voluntary donations from gentlemen who have received their education at Cambridge, and hence cherish a lively interest in the prosperity of the university. The sum already subscribed is very considerable.

Trinity College library, which is elegantly arranged in a light, spacious apartment, contains the following very remarkable MSS. with miniatures:—

An Evangeliarium (B 10, 4) in folio, written on parchment, is of the eleventh century, and is an important monument of the manner of painting in England, in which the treatment of the water-colours, the purple, and the broken colours, indicate antique traditions. The draperies are excessively fluttering. Christ enthroned, who is at the head, has white hair, and a crown on his head. The usual pictures of the four evangelists are small. The border of all the pictures, as of

the beginning of the four Gospels, is richly adorned with gold edges, and coloured flourishes, in the taste of the Roman architecture.

The propensity of the middle ages to the fantastical, the wonderful, and the strange, could not but find peculiar gratification in the contents of the Apocalypse, and accordingly, after the Gospels and the Psalter, we do not find so many MSS., illustrated almost throughout with pictorial representations, as of the Apocalypse. This library alone has three, and one of them, the richest and most distinguished that I have yet met with, is a folio volume, written in two columns, with a French translation, and copious commentary (R 16, 2). The French arms are on the binding. The first four pages contain, in nine pictures, the life of St. John. After these, almost every page has one, and many, two pictures, nay, the last five leaves have twenty-two pictures. The design, drawing, treatment, indicate the first half of the thirteenth century. The invention is much in the spirit of the text, highly original, fanciful, and spiritedly dramatic. The various dragons and devils, in particular, are everything that can be wished. The proportions are very long, the feet small and lean. The heads have, indeed, a certain type, yet are not destitute of expression. The wicked are distinguished by large hooked noses, and wide mouths. The water-colours are very dark, and full-bodied. Blue and brown, in particular, are much used. In the lights, the bright local tone is used, and advantage taken of the white of the parchment.

The outlines and folds of the draperies are very carefully and skilfully drawn with the pen. In the draperies and architecture, only the commencement of the Gothic taste appears. The grounds are coloured, mostly dark-blue or brown, ornamented with little crosses, stars, and lilies, in white, or the light local tone. Only a few have pretty arabesques, after antique patterns, others, the most beautiful leaf gold, raised, only the last leaf a *panelled* ground, which afterwards became so common. The glories, the frames of the pictures, are gilt in the same manner. Trees, when they occur, have the general shape of the twelfth century. The whole is in an admirable state of preservation. This important monument was presented to the college in 1649, by Anna Sadleir.

The two other MSS. of the Apocalypse, of the second half of the thirteenth century, are far less important (B x, 2, and B 10, 6). In the first the Emperor Domitian at the commencement is to be noticed, who is represented as a judge on his throne, with his right leg thrown over the other.

Mr. Crawford, Professor of Divinity in King's College, invited me to dine with him at the hall. I found him a very pleasing, obliging man, who, though still young, has passed several years in India, and communicated to me many remarkable particulars of that wonderful country. The English, more than any other nation, may be called so far citizens of the world, as they are at home in the most different parts of the globe. There is,

therefore, no country where the curious inquirer can so easily extend his view over any zone as England. I was much interested by a short history of the English universities which he gave me in conversation. It appeared from it that their establishment originally agreed with those on the continent; and the oldest colleges were only foundations for persons destitute of resources, and were absolutely secondary objects; that Queen Elizabeth, who found them particularly ready and well calculated to maintain and extend the authority of the High Church, first gave them greater importance, so that by degrees they became the principal object in such a degree that the whole university is now composed of such colleges.

To-day I have performed the journey, which has not anything very interesting, with the rapidity usual here, and had, however, time to see the remarkable church of St. Peters'. It is built in the Roman style of the twelfth century, and is very advantageously distinguished by the simple plan, resembling that of the ancient Basilicas, and the good proportions.

LETTER XXX.

London, October 10.

Althorp, the seat of Earl Spencer—Collection of paintings—Library—Woburn Abbey, seat of the Duke of Bedford—Collection of paintings—Gallery of Antiques—The Park—The Chinese Farm—Hothouses—Luton House, seat of the Marquis of Bute—Important collection of admirable works of the Flemish School—Arrival at London—Westminster Abbey—Henry VII.'s Chapel—Difference between the Gothic buildings in England and those on the Continent—Important collections which the author has not seen.

On the 4th of this month I happily returned to this city, and thus my tour is at length completed. In the few days since my last letter from Northampton, I have, however, seen very fine works of art.

At nine in the morning of the 1st of this month I drove to Althorp, the seat of Earl Spencer. The exterior of the mansion is not striking; and the part of the park which is to be seen from the house has no remarkable features. Lord Spencer, to whom I had a letter from the Duke of Devonshire, was unfortunately absent, so that I could see nothing but the arrangement, in several rooms, of the celebrated library, which has not its equal in the whole world for early editions, and is universally known from Dibdin's work, "Ædes Althorpianæ." To reach with

ease the books on the higher shelves, there are in some of the rooms elegant steps rolling on castors, which may be conveniently moved at pleasure. Of the pictures, of which there are about 430, in twenty-eight rooms, I was able to take but a cursory view, so that I have written down the following observations on the most valuable, from memory, with the aid of a printed, but very insufficient catalogue, which was given me by the Marchioness of Exeter.

The hall is decorated with very large hunting pieces, and portraits of horses, most of them the size of life, of which, however, only two small pieces by Stubb, by the vivid conception and refined understanding of all the parts, can be placed in the rank of real works of art. The greater part of the portraits which adorn the stair-case, and various apartments, have a great historical or family interest. The first is the case with the portraits, drawn in crayons, by order of Lord Spencer, of all the members of the House of Commons who voted for the Reform Bill.

As works of art, the following are distinguished:—

RAPHAEL.—A fragment of the Cartoon of the murder of the Innocents; 11 in. high, 12½ in. wide. The upper part of the woman, who in one of the tapestries of the Vatican, looking full of horror at the dreadful scene, runs up a flight of steps, executed in distemper on paper, with great breadth and mastery. The very red tone of the flesh indicates the hand of Giulio Romano. The wall, which originally formed the back-ground, has

been painted over and become sky. This is without doubt a piece of the original cartoon.

An excellent copy on panel, of Raphael's celebrated Holy Family, lately engraved by Longhi, which was painted for Lionello Signore da Meldola, and is now the chief ornament of the Royal Gallery at Naples. I entirely agree in Passavant's opinion, that this picture, purchased of a distinguished family at Bologna, is that which, according to Vasari, was copied by Innocenzio da Imola. The treatment and warm tone wholly his.

PERINO DEL VAGA.—Portrait of the celebrated Cardinal Pole, at a very advanced age, with a long white beard, in a white dress, with a black collar and cap. He is represented sitting, and seen nearly in front. A knee-piece. The expressive character is strongly conceived, the brownish glowing colouring appears in the hands exaggerated.

FEDERIGO BAROCCIO.— The Nativity; a small but very choice picture of the master.

PARIS BORDONE.—A handsome young Woman, in a light morning negligée; one hand on her breast. Half-length. Here called Titian; but from the conception, the reddish local tone of the flesh, the greenish shadow, certainly by that scholar of Titian. 2. Titian with his Mistress. He holds a mirror. A different composition from that in the Louvre. Likewise passing for a Titian, but for the same reasons, also by Bordone.

SOFONISBA ANGUSCIOLA. — Her own portrait,

playing on the harpsichord. Carefully painted in a delicate tone, with a refined amiable truth to nature.

GUERCINO.—St. Luke painting the Virgin Mary; figures the size of life. Very modern in the conception. The colouring warm, reddish and clear.

CARLO DOLCE.—The Marriage of St. Catherine. A very delicately executed picture.

GASPAR POUSSIN.—A small Landscape, distinguished by the composition and the freshness of the colouring.

HANS HOLBEIN.—1. Henry VIII. A bust, half the size of life. The fine arched nose, the delicately formed mouth, differ from all other portraits of this King, and indicate that it is a different person. Finished like a miniature, in a tender brownish tone, with the most refined truth to nature. 2. Henry VIII., the Princess Mary, and Sommers the fool, is a coarse copy after Holbein.

BERNHARD VAN ORLEY.—Bust of Anne of Cleves, very carefully painted in his rather reddish tone of the flesh. This princess appears here much prettier than might be believed, after Henry's expression, that she was a Flanders mare. Perhaps he alluded to the full oval, and the thick stature.

JOAS VAN CLEVE.—His own Portrait, with a brown beard, and black cap, pointing towards himself. Painted in a most masterly manner, in a warm, clear, brownish tone, approaching the best Venetians, and delicately drawn. The ground of a full green. In precision of forms and execu

tion, he is between Holbein and Moro, and we cannot blame him for feeling hurt that the latter was preferred to him.

Antonio Moro.—1. His own Portrait, standing in a black dress, with purple sleeves. A knee-piece. Close to him the head of a large dog, of which he lays hold. There is something very dignified in his appearance. The clear painting is very carefully modelled. Yet I cannot help preferring the portrait of Cleve. 2. Philip II., in golden armour. A picture of great delicacy. 3. Portrait of a Lady, a bust with hands, in red velvet and white sleeves. The head-dress and stomacher embroidered with gold. This fine picture, which has unfortunately suffered by cleaning, shows in the costume the age, and in the treatment the hand of Moro. It passes here for Holbein.

Janet.—1. Francis II., King of France, when a boy. Of much delicacy. A female portrait, here erroneously called Mary Queen of Scots, as Dauphiness. It is not only too old, but the face is very different, and too ugly.

Francis Pourbus, the younger.—A portrait, said to be that of Henry Duke of Guise, called *Le Balafré*. A whole-length, the size of life. This very capital picture by Pourbus, warm in the colouring, and animated in the conception, is certainly that of the son of that Duke, since Pourbus did not go to France till after the death of the Balafré.

Bartholomæus de Bruyn.—An Altar-piece with doors. Centre picture: St. Jerome pointing

to the scull; a picture of which there are numerous copies, of which a very good one was formerly in the collection of the Reverend Mr. Fochem at Cologne, and is now in the Royal Gallery at Munich. Of one wing, or door, the inner side with the Visitation of the Virgin; of the other, the outside, with the portrait of the donor, and a patron Saint, are to be seen. The last are erroneously supposed to be the portraits of Francis and Maximilian Sforza, Dukes of Milan. If the other sides of the doors, now turned to the wall, are in a state of preservation, the outside of the first, doubtless, has another donor or donatrix, and the inside of the second, some historical subject, perhaps the Annunciation. This excellent picture by De Bruyn, here quite erroneously called Albert Durer, is of the earlier time of the artist, and, like the St. Jerome at Munich, has much resemblance with the master of the Lower Rhine, who painted the celebrated Death of the Virgin, which has passed, under the name of Schoreel, from the Boisserée Collection, to that of the King of Bavaria at Munich.

Rubens.—1. David, with the elders of Israel, presents a thank-offering to Jehovah, on the bringing back the ark of the covenant from the house of Obed-Edom. This sketch for a very rich composition of the artist's earlier period, is in every respect one of the most skilful of his that I am acquainted with. It was painted as a model for tapestry, as is shown by two pillars, to which four angels are fastening the picture.

2. The infant Don Ferdinand, Cardinal and

Governor of the Netherlands, in the costume of a cardinal, holding a book in his right hand. A knee-piece. The head is admirably painted; the remainder rather negligent, and inferior to the portrait of the same prince in the Gallery at Munich.

VANDYCK. — 1. Dædalus and Icarus; knee-piece. The youth seems to pay but little attention to the instructions which his father, who has fastened the wings on him, is giving him. Very carefully painted throughout, and with great truth in the colouring of the flesh.

2. George Digby, second Earl of Bristol, and William I. Duke of Bedford, both as youths; whole-length figures, the size of life. The first with fair hair, dressed in black silk, rests with one arm on the pedestal of a column; the other, in a rich red dress, rests his right hand on his hip. This masterly picture is not only the finest of all those by Vandyck, at Althorp, but one of his capital works, representing persons of distinction.

3. The portrait of Rubens, in a black dress; the size of life, standing. A very elegant picture. Marked, "Ant. Vandyck Eques Pt."

4. Penelope Wriothesly Countess Spencer; whole-length, in a blue silk dress and pearls. The action of walking, and the gambols of a little dog, give much life to the picture. It has unfortunately been rather injured by cleaning.

5. Ann Carr, Countess of Bedford, in a red silk dress, the hands crossed in front; a knee-piece. Very delicate.

6. Lady Elizabeth Thimbleby, and Catherine

Countess Rivers. The latter receives from a Cupid a basket of flowers.

7. William Cavendish Duke of Newcastle, with light hair, in a black dress; his hand on his side; whole-length, the size of life. Painted with remarkable care.

8. Rachel Ruvigny Countess of Southampton, in a kind of apotheosis. In an ample blue robe, she is enthroned in clouds, with a sceptre in her right hand, her left on a globe, and a Death's head at her feet; whole-length, the size of life. Not a pleasing picture.

REMBRANDT.—1. The Circumcision; a small picture. While the Priest, kneeling before the Child, performs the ceremony, another makes the entry in the register. Marked with the name and 1661. Very spirited, and of striking effect.

2. Rembrandt's Mother. She is sitting at a table, on which a large book lies. The rich dress makes it probable, in my opinion, that some other lady is represented. Knee-piece, the size of life. The light reddish tone of the flesh, the very finished execution, indicate the early period of the master.

TENIERS.—There are here two small pretty pieces of countrypeople, in his own style. But it is well known Teniers, as Dielrich did afterwards, took pleasure in painting in the manner of the most different artists; and, as far as the appearance is concerned, not without success. Of this kind there are here some excellent pictures in the taste of the school of the Carracci, representing the triumphs of Neptune, of Venus and Galatea,

Perseus and Andromeda, the Rape of Europa, and twice the Death of Leander. Of the last, the larger is very fine.

J. Asselyn.—Two Landscapes, very delicate in tone and execution.

Philippe de Champagne.—Robert Arnaud D'Andilly (the author); knee-piece. So true in the conception, so careful, warm, and clear in the tone, that it is but little inferior to the portrait of the same man (in a different view) in the Louvre, by the same artist.

P. Mignard.—Julie D'Angennes Duchess of Montausier. One of his most pleasing and most finished pictures.

Bourguignon.—Among several pictures, a large Battle-piece is particularly distinguished by the force of the composition and the clearness of the colouring.

Sir Joshua Reynolds.—Most of the family portraits by him, at this seat, are of the number of his inferior works. That of the Marchioness of Camden is the most pleasing, on account of the feminine gracefulness which distinguishes it.

In Northamptonshire I was obliged to leave unvisited Glendon Hall, the seat of John Booth, Esq., and Sulby, the seat of George Payne, Esq.

On the same afternoon I travelled from Northampton, in a violent storm of wind and rain, to Woburn, to visit on the following morning Woburn Abbey, the celebrated seat of the Duke of Bedford.

On the following morning the rain fell in such torrents, and rendered it so very dark, that I was

obliged to remain within doors for a long time. I, however, took much pleasure in looking at the large, well-fed, and handsomely-marked cattle, which were driven by in large droves, and closely succeeding each other, on their way to Smithfield, the greatest cattle-market in the world. About eleven o'clock the rain abated a little, so that I set out in my gig. The inequalities of the ground in the park, the fine trees, sometimes forming large thick masses, sometimes small light groups, and sometimes single, agreeably interrupting the more open prospects, afford a variety of picturesque views. The very extensive mansion which surrounds a spacious quadrangular court-yard has no very striking effect, on account of its moderate elevation, its want of architectonic members, and of external ornament; but the grander is the appearance of the whole, with the extensive buildings, the Riding-school, the Stables, the Statue Gallery, the Tennis court, and others in the vicinity of the mansion. As Woburn Abbey is accessible to the public only on certain days, the Rev. Dean Hunt, who is very intimate at the Duke's, gave me, when I was at Holkham, a letter to the housekeeper, who rules alone in the absence of the Duke. In fact, the very respectable-looking, corpulent woman, who, in her black silk gown, came rustling with much state to meet me, suffered herself to be induced by it to show me about the house. But this view was the most uncomfortable of all that I have had in England. With the curtains closed, and the gloomy weather, a Cimmerian darkness prevailed in the rooms,

which, at my earnest intreaty, she dispelled a little, for a few moments only, by drawing the curtains aside. But if I ventured to look attentively at a picture, she already had her hand, with very significant looks, on the door of the next apartment. In this manner the whole view was over in an hour! The following notes on many articles of virtù, as well as on the paintings, are therefore neither so accurate nor so detailed as I would willingly give.

In a corridor, which runs round the court-yard, there is a considerable number of small bronzes in glass cases, most of which are copies of well-known antique sculptures, but some are valuable originals. Among these are a very small figure, which looks like a Juno, some bacchanalian figures, especially a very animated Faun on an Ass, and also a bird. Out of about a dozen painted Greek vases, four of the manufactory of Nola are distinguished by good workmanship and state of preservation; but the subjects are of the more ordinary kind. There are likewise some very pretty bronze copies of celebrated antique marble vases.

The number of paintings is very considerable, including the richest collection that I have seen in England of portraits of eminent English characters, from the time of Henry VIII. to our days. Of those ascribed to Holbein none appeared to me, in this unfavourable and hasty view, to be genuine. Among these I would willingly have examined more closely a portrait of Jane Seymour, Queen of Henry VIII., Philip II.,

and Queen Mary, small whole-length figures, ascribed to Moro, but are too weak and poor in the drawing, too pale in the tone of the flesh, for him. Several portraits by Mark Gerard appear, on the contrary, to be genuine. But several portraits by Vandyck shine above all the rest, which I must, therefore, mention more particularly.

By far the finest is the portrait of Francis Russell, fourth Earl of Bedford, in a black silk dress, standing in any easy attitude, with the left hand in his side: a whole-length, the size of life. It is dated 1636, and combines a remarkably noble conception with the deep, warm, golden tone, and the finished execution peculiar to Vandyck at that time.

The next to it is the Companion, the portrait of Ann Carr, the Earl's consort. She is painted in a white silk dress. A rare beauty of features is united with the delicacy with which Vandyck conceived his female portraits, and the most careful execution.

The portrait of the Duchess of Ormond, in a rich dress. Whole-length, the size of life. A late, very elegant picture.

The portrait of Aubertus Miræus, Court Chaplain and Librarian to the Archduke Albert, and well known as a theological and historical writer. He is already in advanced years, sitting in an arm-chair. Near him is a table, on which are papers, a bust, and a table-clock. This very animated portrait is engraved by Pontius.

The portraits of Danial Mytens and his Wife.

Both are painted sitting, elegantly dressed in black. Knee-piece.

Of a number of family portraits by Sir Joshua Reynolds, those of the Duke and Duchess of Bedford and of another lady are of the number of his good pictures which have retained their colours. Several others are faded, and have an unpleasant ghost-like appearance.

In the library there are portraits of several artists by themselves, several of which, so far as the height at which they hang, and the scanty light allowed me to observe, were very promising. I was more particularly struck with the following:—

Rembrandt, when young, in a pelisse with a gold chain. Albert Cuyp; very glowing and vigorous. The magnificent dress, however, makes it very doubtful, in my opinion, whether it is his own portrait. Michael Miereveldt; Antonio Moro; two of the Bassanos; Paul Veronese, painted by his son, Carlo Cagliari. Here, too, I found the portrait, a very good likeness, of Mr. Rogers, the poet, who has shown me so much friendship.

Of the other pictures I chiefly remember—

Annibale Carracci.—A scriptural subject, of pretty large size, and very carefully and warmly coloured.

Claude Lorraine.—View of the Castle of St. Angelo and the bridge over the Tiber. This beautiful picture appeared to me in many parts to deviate from Claude's style; but, considering

the particularly dark state of the room in which it hangs, I do not venture an opinion.

GASPAR POUSSIN.—Two large fine landscapes, the composition of which is very noble, but the colour rather dark.

VELASQUEZ.—A male portrait; whole-length. In the darkness it promised much.

MURILLO.—A considerable number of Angels flying in Heaven. A large picture, without style in the composition, but very pleasing for the warm and bright colouring.

RUBENS.—Abel dead, and almost naked, lying on the ground in a foreshortened attitude. Near him his dog looking pitifully at him. The back-ground a landscape. The beautiful gradation of the tints in the very clear and warmly-painted flesh is especially to be admired.

REMBRANDT.—An old Rabbi with a gold chain round his neck. Astonishing in the impasto, and of great effect, but one of the coarser works of the master.

TENIERS.—One of the works which shows him as the greatest master in his line. In the fore-ground are seen the preparations for a rural festival. Four enormous kettles, six casks, and a quantity of provisions are spread on the ground. The very numerous guests have already seated themselves in many picturesque groups, which extend to the back-ground of the landscape, and are taking their morning beverage. In the whole there is extraordinary cheerfulness and fresh-ness: the ordonnance manifests the consummate

skill of the artist. Notwithstanding the variety and warmth of the several local tints, the whole is executed in a very delicate and harmonious silvery tone, and with a perfection of the aerial perspective in the gradations, a brightness and spirit in the touch, which are not common even with Teniers himself. The date 1646 proves that it is of the best time of the master. I have only seen this valuable picture, as the property of the Duke of Bedford, in the Exhibition of the British Institution.

Albert Cuyp.—A flat country traversed by a river, broken by trees and houses, some of which, with a church, are on an eminence. In the foreground a boy, who has fallen asleep, with his sheep, and two gentlemen with horses, one of whom, doubtless Cuyp himself, is drawing. All swim in warm sunny light. Carefully executed in admirable impasto, and very clear colouring. There are besides some other good pictures by Cuyp: the most celebrated work of his which the Duke possesses is a view of the Maaese frozen over, with numerous figures, for which he paid 1200 guineas. Either it is not at Woburn, or, being a small picture, I overlooked it in the gloom, and hunted as I was. One or the other may be the case with a Hunting-piece by Paul Potter, marked 1613.

In one room there are twenty-four pictures by Canaletto, which he painted expressly for it. Two of them are of considerable size and extraordinary beauty.

Two rooms contain a considerable number of

works of the most eminent living English painters. I saw here Pilgrims in sight of Rome, by my friend EASTLAKE. It appeared to me more devout in feeling, more warm in the tone, and more careful in the execution, than his late picture of a similar subject. Only the ground has become dark. By the admirable CALLCOTT there is a large Sea-piece; on the coast numerous well-designed figures. A Sale of Fish, by COLLINS, successfully approximates to the style of Callcott. A Chase, by LANDSEER, is rather extravagant in the attitudes, and not so true as we are used to in his pictures. There is a female family portrait by Sir Thomas Lawrence, which is one of his finest works.

Being shown by a footman into an ante-room of the Gallery of Antiquities, I was received by a gardener, who proved to be very civil, so that I could look at the works at my ease. As the rain had at length ceased, and there was more light, I felt while looking at the sculptures, comparatively speaking, as if in heaven.

In the middle of this ante-room stands a marble crater, 4 ft. 7 in. high, 3 ft. 4 in. in diameter, which was found in Adrian's Tiburtine villa. It is adorned with bacchanalian genii, happily designed in alto-relievo. One, dancing, treads the grapes in a vessel; two others bring fresh grapes; another, with a leathern bottle, is dancing in the joy of intoxication. The workmanship is indifferent, and many parts have been restored. The lower part of the vessel is adorned with acanthus leaves. Around the edge runs a

wreath of vine-leaves and grapes. In a splendid work which the Duke has had executed relating to his sculpture, it is represented in the fourth plate.* I shall make use of this work in the following remarks :—

The gallery of antiques has a very noble effect. In a gallery, 138 feet long, 25 wide, and 22½ high, which is very well lighted by eight large windows, with semicircular tops, on one side, there is in the centre a circular cupola, of suitable height, which is supported by eight antique pillars of the most costly marble, with Corinthian capitals of the richest form. Two are of African breccia, two of Cipollino, two of Bigio, one of Fior di Persico, and one of a very rare alabaster. At one end of the gallery is the Temple of Liberty, at the other the Temple of the Graces. The sculptures are placed partly along the wall, opposite to the windows, partly in two rows in the middle.

The Lanti vase, the most splendid article in the whole collection, is placed in a kind of niche, formed by the rotunda. This beautiful marble vase is 6 ft. 2 in. in diameter, and 6 ft. in height, so that it is nearly equal to the Warwick vase, the diameter of which is only 8 in. more. The general form is the same; the handles, too, are formed in the same manner, only they do not imitate vine-branches, surrounding the whole

* Outline Engravings and Descriptions of the Woburn Abbey Marbles. 1822. One vol. folio. The text is by Dr. Hunt. A copy of this work, which is only given away in private by the Duke, is in the Royal Library at Berlin.

vase, but are fluted from the lower part to the middle; and the upper end runs into delicate acanthus leaves, and soon terminates with a shoot that joins it. Like the Warwick vase, it is adorned with bacchanalian masks; only here they are not accidental, but regularly dispersed at equal distances, and all the eight are *en face*. Except two, they are all bearded. In most of them a brutish-vulgar, in some, especially a bearded Bacchus, an elevated character is expressed. Many parts of these masks have been restored, others re-touched all over; those which are well preserved are of good workmanship. This vase, which was found in Adrian's villa at Tivoli, was formerly purchased of the Lanti family by Lord Cawdor, at the sale of whose collection it was purchased by Francis Duke of Bedford, brother of the present duke. (See Pl. xv. xvi.)

The centre of the rotunda is adorned by a large antique Tazza, of a beautiful breccia, formerly in the villa Aldobrandini. Among the other splendid vessels, there is one of granite, one of porphyry, and some modern ones of the most beautiful syenite, in which the black hornblende is strikingly contrasted with the perfectly white quartz.

I will now mention the few statues in the collection.

A youthful Bacchus, with the broad bandeau covering the upper half of the forehead, and the ivy wreath with corymbs. Over the trunk, on which he leans, a panther-skin is thrown, and

near it grapes and a serpent. This statue, which is of an elevated character and good workmanship, was purchased in Italy by the Earl of Upper Ossory, and after his death presented by his nephew, Lord Holland, in 1822, to the duke. (See Pl. xvii. xviii.)

A Torso, 2½ ft. high, of very delicate workmanship, here called an Apollo, seems to me, from the character of the forms, to be likewise a Bacchus. It was found in the year 1815 on the Appian way, and sold to the duke by Mr. Millingen. (See Pl. xxiii.)

The statue of a Venus, which wants the head, arms, and part of the feet, is a work of great elegance. It differs from other more celebrated statues of Venus by its very slim, maidenly proportions, and a remarkable delicacy and slenderness of the waist. It is likewise of very good workmanship; yet it does not appear to me quite to deserve the great reputation which it enjoys in England. The legs and thighs are not only excessively long, in proportion to the delicate body, but, especially the thighs, too large. The front, from the breast to the neck, seems too high, and as it were swollen. The same may be said of parts of the back. Here and there some hardnesses occur, for instance, near the hips and reins. (Pl. xxvi.)

Minerva, brought from Italy by the Marquis of Tavistock, is an indifferent statue, restored in many parts.

The Herma of a young Faun, in bronze, 1 ft. 2 in. high. The character of the head, looking

upwards in the excess of bacchanalian pleasure, is among the most spirited and animated things of the kind that can be seen. The workmanship, though not so finished in the details as in other small bronzes, is, however, in a very good style. The whites of the eyes, the little horns, the teeth, the goat's teats on the neck, are of silver. This Herma was found at Pompeii in 1815 in the presence of the duke, to whom it was presented by Queen Caroline. (Pl. xxi.)

Among a pretty considerable number of busts, one of Antoninus Pius is distinguished, above all, by noble conception, and very careful, felt execution, which combines precision of the forms with softness. (Pl. xxiv. *a*.) There are likewise good busts of Augustus, Tiberius, and Adrian.

No private collection in England that I am acquainted with can compare with this for fine reliefs. I will give a short description of them.

The most interesting of all is a marble sarcophagus, found at Ephesus, of unusual size, of which one side and one end, the greater part of the second side, and at least a fragment of the other end, are preserved, so that it has been possible to put it together in its original form; for, though the workmanship is of a late period, and very coarse, the subjects represented are worthy of notice. On the end which is preserved we see the dead body of Patroclus brought in, and Achilles, who sits mourning, with two servants. To the right, on one of the sides, Achilles is going to fasten the dead body of Hector to his chariot; Greeks around, looking on. On the left

Priam (a wretched figure), turning his face aside, and the Trojans plunged in grief. The other side contains, on the right hand, a balance; in one scale of which lies a dead body, probably Hector, and in the other something is piled up, doubtless intended for gold, to ransom the body from Achilles; on the right, Ulysses leads away a female, who is lamenting (probably Andromache), and a child (probably Astyanax). By the side of the female a Trojan in a Phrygian cap.

A sarcophagus relief of great height, with seven Muses, Apollo, and Minerva. The presence of these deities, as umpires, the head-dress of the Muses, with the feathers of the Sirens, indicate the contest between them and the Muses, in which the latter were victorious. The long proportions, the stiff attitudes, show it to be of a late period. (Pl. v.)

Sarcophagus relief, of very great height and length, with the Triumph of Bacchus, as conqueror of India. A rich composition. It is so overcharged, and the ordonnance in several places is so tasteless, that it is evidently of a late period. Such monuments are, however, often interesting, on account of some peculiarity in the subjects. Thus we here see, besides Bacchus in the car drawn by panthers, two figures in barbaric costume, both with one hand tied behind the back, upon an elephant. In front is Hercules with a drinking-cup in his right hand, and the club in his left, appearing here, as on the sarco-

phagus from Crete, as the Indian, and, at the same time, as the drinker. (*Bibax.*)

A sarcophagus relief, likewise very large, with Achilles in the island of Scyros, who betrays himself to Ulysses at the sight of the weapons. Some good ideas are here retained from earlier models. The work itself is late and indifferent. Purchased in the year 1815 from the Aldobrandini Collection. (Pl. vii.)

A sarcophagus relief, with the Hunt of the Calydonian Boar. On one side, Atalanta, who has discharged her arrow at the beast, and Meleager, who kills it, with other hunters. On the other side, Atalanta, holding the head of the boar, which Meleager, who stands by her, has presented to her. At her feet, Cupid. Ordinary workmanship; about the end of the second century. (Pl. viii.)

Sarcophagus relief of extraordinary size, with Diana and Endymion. A very rich composition, disposed at different distances on the principles of painting, with very large and very small figures, arbitrarily and confusedly mixed together. Worthy of notice is Tellus reposing on the ground, with a sheaf of corn, in the manner of the celebrated statue of the Nile in the Vatican, surrounded by Genii, with fruits and goats, and small representations of Helios with the Quadriga, and Selene, in the car drawn by cows, in the background, while in the fore-ground Diana visits Endymion. (Pl. ix.)

Sarcophagus relief of very considerable extent.

with the Hunt of the Calydonian Boar, a composition of fifteen figures. Among the hunters, Castor, Pollux, and Arcas, are distinguished; in other respects the design resembles the preceding. The figures are short with large heads. The poor ideas correspond with the late and indifferent workmanship. (Pl. x.)

A kind of Griffin, with a lion's head, and horns, tearing to pieces a stag, which has fallen down at the foot of a tree. This relief, about 2½ ft. high, and 3½ ft. wide, which was purchased in 1815, out of the Aldobrandini villa, is distinguished by beauty and expression in the dying animal, and by good workmanship. (Pl. xi.)

A sarcophagus relief. In front bacchantes striking the cymbals, behind Silenus, supported by Fauns, then Bacchus and Ariadne, reposing at their ease in the car drawn by panthers. The style and design belong to a better time than the ordinary workmanship. Brought by Lord Cawdor from Sicily, where it was the front of a fountain. (Pl. xii.)

Two parts joined together of a sarcophagus relief, about 4 ft. high, with the story of Phædra and Hippolytus. On the right hand Phædra sitting, looking after Hippolytus, who disdainfully withdraws. On the left, Hippolytus with his companions prepared to go out. Some of the ideas are of an earlier period than the stiff lifeless work. (Pl. xiii.)

A small relief in marble is very remarkable which represents the Evil Eye, (the "*malus oculus*" of the ancient Romans, the "*occhio cattivo*"

of the Italians, by the look of which, diseases and other evils are said to be produced. Above is a large eye; below, as if gnawing at it, a lion, a serpent, a scorpion, a crane, and a raven. Over the eye is a small figure pushing with the trident, and another seated, seen from behind, with a Phrygian cap. (Pl. xiv.)

A small *terra cotta* likewise deserves to be mentioned. In the middle is the mask of Jupiter, on the right that of Neptune, on the left that of Pluto, of rather undefined, yet noble forms; below, across, the Thunderbolt, the Trident, and the Bident.

There are besides several works of modern sculpture.

The statue of Psyche, inquisitively opening the box, which she has fetched from the infernal regions, by Westmacott, in the year 1822, is a very carefully-executed work, but affected in the design, and devoid of style. (Pl. xxxv. and xxxvi.)

Hero and Leander, a relief by the same artist (Pl. xxxiv.), is composed more according to the laws of painting than of sculpture. Another (Pl. xxxiii.), Hector reproving Paris, with its stiff, often recurring lines, is too destitute of the variety, grace, and easy flow, which the eye require in sculpture. It is not easy to conceive Hector so broad and thick set.

Yet Chantrey has conceived him in a similar manner, in a relief, likewise stiff in the attitudes, in which he lifts Astyanax in his arms, and implores the blessing of the gods upon him. (Pl. xxix.)

How much nobler is the slender Hector of the highly-gifted Flaxman, imitated from the paintings on vases! But another relief by Chantrey is particularly devoid of style—Penelope looking at the bow of Ulysses, irresolute whether she shall give it to the suitors for the trial. With her are Euryclea, and four maids. (Pl. xxx.)

Two reliefs by THORWALDSEN form, by the correctness of the style and the beauty of the leading lines, a great and agreeable contrast with the preceding. One of them, Briseis taken away from Achilles, (Pl. xxxi.,) was purchased by the duke of the artist at Rome, in 1815. The looking back of Briseis, as she is led away by the heralds, is very happily conceived, as well as the action of Patroclus, who desires her to follow, by which the action is connected. The manner in which Achilles expresses his anger seems to me, on the other hand, to be too passionate and violent, and the thick-set figure of the son of Thetis not worthy of the greatest and handsomest of all the heroes. He is, however, very nobly conceived in the other excellent relief, in which Priam begs of him the body of Hector. (Pl. xxxii.)

The small temple of the Graces, of a circular form, is adorned in front with two Ionic pillars of Verde Antico. It was built by the present duke in 1815, after a design of Mr. Jeffery Wyatt. In the two niches of the vestibule there are two marble statues. One by THORWALDSEN, representing the duke's eldest daughter, Lady Georgiana Elizabeth Russell, as a child four years of

age (Pl. xliii.), is extremely pleasing from the simple design, the natural infantine expression. The other, by CHANTREY, representing Lady Louisa Jane Russell, a sister of the preceding, who is caressing a dove, has a most studied and affected expression. The shift, which is drawn up, is treated in the manner of this artist, so admired in England, without any style. (Pl. xix.) In the interior of the temple, which is lighted from above, there is a highly-finished copy of Canova's Graces, of which there is another at Munich, in the collection of the Duke of Leuchtenberg. But however great the charm of the masterly treatment of the dazzling white marble, the pretty, but uniform, unmeaning formation of the heads, cannot please the friend of antique sculptures; these limbs are besides too destitute of every indication of the bony structure, by which this soft flesh is supported, an indication which is perfectly compatible with the greatest softness, nay, whereby it acquires, through the perception of the contrast, in the sense of organic life, a far truer and more powerful charm.

I again walked through the gallery to look at the Temple of Liberty at the other end. The prostyle, with four elegant Ionic marble columns, makes a very fine effect by its admirable proportions. (Pl. xxxvii.) It is an imitation of the little Temple of Ceres, according to the description of Stuart, which stood on the Ilyssus, near Athens, but of which no trace now remains. The pediment is adorned with a relief by Flaxman. Liberty, under the figure of a dignified female,

is enthroned in the centre; on her right hand Peace, a very graceful figure, with a lamb; in the angle a lion couchant; on her left hand Genii with the emblems of Plenty. An inscription on the frieze says that Francis Russell, brother and predecessor of the present duke, commenced building this temple shortly before his death, and that John Russell, the present duke, completed it in 1803. On entering, under the prostyle you see, at the two ends, the busts of the elder and the younger Brutus, copied from the antique. In the interior of the temple, the walls of which are adorned with yellow Veronese marble, very like the giallo antico, and ceiling with gilt cassettes, the following busts are placed on consoles:—in the middle that of the celebrated Fox, larger than life; on the sides those of Earl Grey, the Earl of Lauderdale, Lord Robert Spencer, Lord Holland, General Fitzpatrick, and Mr. Hare, all friends of Fox, and supporters of his liberal policy. Two tables, of costly kinds of marble, and two bronze tripods, likewise adorn this place.

This temple proved to me that the powerful family of the Russells had long participated in the principles of the Whigs; and I now perfectly comprehend how it is that Lord John Russell, the duke's son, who has been brought up amidst such notions, and with such objects before him, has now become so zealous an advocate of that party.

I then went out into the beautiful flower-garden, to look at the exterior of the building. On

the frieze of the Temple of Liberty there are genii intended to represent the different stages of civilization, a relief by Westmacott; and on the frieze of the Temple of the Graces similar genii, by the same artist, intended to express, by dancing and music, Grace and Love. In the garden are bronze copies of the celebrated statues of the Borghese, and the Dying Gladiator.

Covered galleries of considerable length, which run along the buildings, and are covered with climbing plants, and paved with solid granite, afford both in rainy and very hot weather an admirable opportunity of enjoying the fresh air without inconvenience.

I was highly delighted with the hot-houses. One of them contains only the greatest variety of heaths, of which many very beautiful ones were just in blossom. The collection of cactus and geranium is likewise uncommonly rich. In another hot-house there are palms and other rare tropical plants. An enclosed part of the garden has manifold species of grasses, the duke being the greatest land-owner in England, and one of the most zealous and eminent agriculturists. The extensive pleasure-grounds are adorned with the finest vegetation. Among many others, a very lofty cedar of Lebanon is especially distinguished. Passing through the garden, I came to the aviary, which is celebrated throughout England. The number of rare and beautiful birds is indeed very great. Among many others, I noticed two black swans, the most splendid gold and silver pheasants, and several birds of

prey. Lastly, the farm, in the Chinese style, is well worth seeing. The park, animated by hundreds of the tamest deer, is said to contain 2600 English acres.

On the same day, drawing nearer and nearer to London, I went with the stage-coach to Dunstable, and thence, in a gig, five miles to the little town of Luton, very pleasantly situated in a rather hilly country. What a difference between that and places of equal extent in Germany! In the principal streets there is a good flag pavement, such as but few of the largest towns in Germany can boast. Some shops, with all kinds of manufactures, are very elegant. I have now had many opportunities to be convinced how incorrect the assertion, so constantly repeated on the continent, is, that in England there are only very rich people and beggars. In no other country perhaps is a very prosperous middle class so numerous as in England; and this class, in which industry, integrity, simplicity and purity of morals, and a truly religious spirit prevail, forms the real healthy heart of the nation, and gives it such extraordinary vigour. The diffusion of greater comfort and civilization even to the smallest places, of a greater degree of prosperity even to the lower classes of society, than in Germany, is not however to be ascribed to superior industry, but to the circumstance that ever since the time of William the Conqueror, that is, nearly 800 years, England has not seen (at least for any length of time) any foreign enemy; whereas unhappy Germany, to say nothing of so many other

wars, has at three different times (in the Thirty Years' War, the Seven Years' War, and the wars of the French Revolution) been the arena of the armies of all Europe, and its prosperity ruined even to utter exhaustion. Such wounds may indeed be externally healed in a comparatively short time; but the internal chronical disease, like a consumption after excessive loss of blood, insidiously continues for centuries. The long civil wars in England between the houses of York and Lancaster, in the fourteenth century, and in the time of Charles I., in the seventeenth, are of little importance in comparison with those wars in Germany. They were by no means so devastating, so tending to destruction; and what one party took away from the other at least remained in the country.

On the following morning I drove from my excellent inn, the George, to Luton House, the seat of the Marquis of Bute, to see the very great collection of pictures which it contains. The house, situated on an eminence, is very extensive. A considerable portico of six Ionic columns, and a large hall, have very lately been added. The rather bare and desolate appearance of the hall will, it is to be hoped, be soon removed by the ornament of sculptures. Lord Howe had had the goodness to give me a letter to Lord Bute, which, though the marquis was in Scotland, had the desired effect, that the housekeeper allowed me to examine at my ease the collection, of about 400 pictures. When she perceived how leisurely I proceeded, she, to my great satisfaction, fetched

some work, and sat down with it in every room, till I asked her to show me another. In this manner six hours passed before I left Luton House.

With the exception of several late purchases, this collection was formed by the great-grandfather of the present marquis, John Stuart Earl of Bute, the celebrated favourite and for many years prime minister of King George III. Its greatest treasure is a number of excellent pictures of the Dutch and Flemish schools. Of all the collections formed in England before the Revolution, it is the most important in works of this class; so that for productions of many of the first masters it may vie even with the finest collections formed since the Revolution: such as those of Sir Robert Peel, Lord Ashburton, and the Marquis of Westminster; nay, it contains very fine works of several good masters of whom there are no specimens in those collections. In the Italian school there is no want of the greatest names, but of pictures corresponding with them. There are however many good pictures of the Venetian and of the later Bolognese and Roman schools. The French, Spanish, and German schools have likewise some good pictures. I now proceed to remark on them separately.

There is here a very remarkable picture of the Dutch school of the fifteenth century, under the name of LUCAS VAN LEYDEN.—The Virgin, with the Child, St. Anne, and two Angels, is worshipped by the Donor, who is presented by St. Peter the Martyr. The forms are lean, the features poor,

the execution in all the parts, especially in the landscape, very careful.

Joas van Cleve.—An admirable portrait of a Man, here erroneously ascribed to Holbein.

Francis Pourbus, the father.—Two portraits; very clear and powerful in the colouring, and careful in the execution.

Rubens.—1. A handsome little Boy, supposed to be a son of Rubens, sitting on a kitchen dresser, stretches out his hand to a basket of grapes, looking wistfully at his nurse. On the dresser there is likewise a dish with apricots, and on the floor of the pantry a quantity of different kinds of vegetables. The animated expression, the brightness and force of the colouring, make this a very pleasing picture, which has been engraved in mezzotinto by Earlom. 5 ft. 6 in. high, 5 ft. 8 in. wide. The fruit is by Snyders.

2. The masterly, and carefully-treated sketch for the celebrated Wise Men's Offering, in the church of St. John at Malines; 1 ft. 8 in. high, 1 ft. 2½ in. wide; known to amateurs by the engraving of L. Vorstermann.

3. A very spirited sketch for a triumphal arch, erected at Antwerp in 1635. The architrave is supported by the allegorical figures of Envy, Discord, Concord, and Peace. Above are the emblems of War and Peace.

Vandyck.—The portrait of William Howard Viscount Stafford, when young, in an elegant black dress; 3 ft. 4 in. high, 2 ft. 10 in. wide. Spirited in the conception, and carefully finished, but less clear in the colouring than usual.

CORNELIS JANSEN VAN KEULEN.—The Portraits of the Pensionary De Witt and his wife. Painted in the rather pale but delicate tone of the flesh of this artist, and very true to nature.

JACOB JORDAENS. — 1. Pan between two Nymphs. In the heads of the latter far nobler, in the impasto more solid, and more careful than ordinary, without losing his usual clearness. 2. A Girl with Fruit; of great freshness and animation.

GERBRANT VAN DEN ECKHOUT. — 1. Haman brought in triumph. An excellent picture, of uncommonly solid impasto, for this able scholar of Rembrandt's. Marked with his name, and 1665. 2. Merry-making in a Guard-house; an officer gives his hand to a girl. Eckhout appears very spirited in this, an unusual style of subject for him, in which he imitates Terburg. The colouring, inclining to brownish, is of remarkable depth and clearness; the execution careful.

JAN VICTOR.—The blind Tobit blames his wife for taking away the goat which does not belong to her. Very expressive. The warm, masterly chiaro-scuro indicates the successful follower of Rembrandt.

SIR GODFREY KNELLER.—Portrait of Sir John Robinson. Far more elevated and true in the conception than usual, more carefully finished, and so warmly coloured, that we recognise the scholar of Rembrandt.

CORNELIUS POELENBURG.—A repose in Egypt; of most delicately fused execution, and soft, warm harmony.

Of pictures of familiar life, in the ancient form, by Jan Breughel, Vinckeboom, Roland, Savary, Van der Meulen, Jan Griffier, there are several. But the higher class of artists are far better represented. Such are—

GERARD TERBURG.—The portraits of a Gentleman in his library, in a black silk dress, and of his Lady, a young woman, richly dressed, in her dressing-room; whole-lengths, each 2 ft. 5 in. high, 1 ft. 11 in. wide; prove by the refined conception and great elegance of treatment, how admirable Terburg was in this department, which usually employed him. Compared with his conversation pieces, we have here indeed entirely the true, silvery, harmonious tone, but the impasto is less solid, the execution rather slighter.

GABRIEL METZU.—An old Woman sitting before the house-door, feeds a Spaniel; a Man sitting on the threshold, looks on. This picture, from the celebrated Braamcamp Collection, is very elegantly executed in the cool tone of the artist's later period. 1 ft. 7 in. high, 1 ft. 1 in. wide. It is unhappily rather damaged.

GERARD DOUW. — An old Man with a white beard, sits in deep meditation in an arm-chair; his right hand, in which he holds a pen, rests on an open book. There is something unusually noble in this piece, which is most harmoniously painted, with extraordinary skill, in a delicate silvery tone.

FRANS MIERIS. — A Mother reprimands her Daughter, who stands weeping at a table, in consequence of the discovery of a letter. Marked

with his name, and finished with his usual delicacy, but otherwise not pleasing. 5½ in. high, 4½ in. wide.

PIETER VAN SLINGELANDT.—A Kitchen with all kinds of utensils, in which a young, very pretty girl is busy scouring a kettle. This little picture, 8 in. high, and 7 in. wide, is far more powerful and warm in the tone, more spirited in the execution, than we are used to in this master.

A. DE PAPE.—A Woman peeling apples; a Man standing by her. In this harmonious, well-finished picture, De Pape nearly approaches Gerard Douw.

JAN VERKOLIE.—A young Gentleman and a young Lady, with a Page. In keeping, warmth, and clearness of tone, and solidity of execution, a capital picture of this otherwise secondary master. Marked 1707.

PIETER DE HOOGE.—In a room, a Man is disputing with the Landlady about the reckoning; two Gentlemen in conversation with a Lady; a table near the window; the sun shining through the curtains. Marked "P. D. H. 1658." In light, clearness, and force of the chiaro-scuro, a capital work of the master. From the Braamcamp Collection. 2 ft. 4 in. high, 2 ft. 1 in. wide.

JAN STEEN.—1. A Cock-fight. A composition of twelve figures, full of happy thoughts. An old Man holds out his hand to a young Man, to receive payment of a bet, at which another laughs. In clearness of colouring too, in spirited, and, at the same time, careful execution, it is one of the

finest works of the master. 2 ft. 10 in. high, 3 ft. 9 in. wide.

2. Stragglers plundering a Farm. Most powerfully impressive by its dramatic truth! The desperation of the farmer, who would attack the soldiers with a pitchfork, but is held back by his wife and child; the insolence of the soldiers, one of whom cocks his musket, and another fires at some pigeons, form a striking contrast with two monks, who, enjoying themselves in eating and drinking, endeavour to make peace. Likewise very carefully executed. 1 ft. 8½ in. high, 1 ft. 8 in. wide.

3. A Girl in white silk, and otherwise elegantly dressed, listens with pleasure to a richly-dressed young man, playing on the lute. An old man, behind a pillar, is watching them. In such pictures, which he rarely painted, Steen is very nearly equal to Metzu in clearness, force, and delicacy, but in general excels him in dramatic interest. 1 ft. 3 in. high, 1 ft. wide.

4. An old ugly Procuress brings a letter to a young woman elegantly dressed in silk. The figure of King David, who is seen through the door, on a terrace, indicates that Bathsheba is the person here represented. Less important than the preceding. 1 ft. 3 in. high, 1 ft. ½ in. wide.

Teniers. — 1. Three Card-players, and two lookers-on, form the principal group. In the back-ground five figures at the fireside. A picture of the finest quality, painted in a light golden tone, with wonderful clearness, harmony, and care, and at the same time in an un-

commonly fine state of preservation. 1 ft. 9¾ in. high, 2 ft. 1 in. wide.

2. Stragglers plundering a Farm House. A woman hastens, by delivering a purse, to save her husband, whom a soldier threatens to shoot. Very attractive through these and other spirited and dramatic thoughts, but not so delicate in the tone and touch. 1 ft. 7 in. high, 2 ft. 1 in. wide. Engraved by Tardieu.

3. In the fore-ground of a hilly Landscape, the tone of which is remarkably clear, several Country-people are amusing themselves. The figures, as in most of Teniers' large landscapes, are rather coarsely treated. 5 ft. 1 in. high, 6 ft. 7 in. wide.

Of the imitators of Teniers, there are two rich pictures by Gerriz Van Harp.

Adrian Brouwer. — 1. Card-players. A pretty large picture of this master, who is so admirable for the harmony of his warm tone and delicacy of touch. 2. A Company merry-making. In such subjects this most licentious of all the painters of the Netherlands is almost too vulgarly true.

Adrian Ostade.—1. A Lawyer sitting in his office, with his spectacles on, reads a paper. The head is very spirited. The effect of the bright light entering through the window masterly. Marked 1671. 1 ft. 2½ in. high, 1 ft. wide. It is unhappily damaged.

2. A Schoolmaster hears a Boy say his lesson; another boy standing by. A knee-piece. Very

attractive by its humour, and delicately finished, in a clear golden tone. 8 ft. high, 7½ ft. wide.

3. Two Boors playing at Backgammon; a third looking on. A pretty little picture of the master. 9¼ in. high, 8½ in. wide.

There is likewise a pretty picture of a Man and his Wife, by Ostade's scholar, CORNELIS BEGA.

REGNIER BRAKENBURG.—St. Nicholas' Day, on which the children in Holland receive presents. Very distinguished by pretty incidents, more delicate in the execution, less warm in the tone than usual.

JAN LE DUC.—A company of Officers and Ladies. Admirable in the keeping, and exquisitely finished.

ADRIAN VAN DE VELDE.—In a rich Landscape, by the side of a clear piece of water, in the foreground, are a Shepherdess and an old Shepherd with their little flock. This little picture, only 7¼ in. high, and 9¼ in. wide, is so expressive of rural repose, and so delicately finished, that I prefer it to many of the largest pictures of this master.

BERGHEM.—1. A very rich Landscape, with steep rocks and lofty trees. Under them, Berghem's favourite woman on the mule, and other figures. Though the sun is already low, and forms large masses of shade, the general tone of the picture is cool. It is superior to most of the large pictures of the master, in clearness and careful execution of all the parts. About 6 ft. high, 7 ft. wide.

2. In a mountainous Landscape, animated with numerous figures of people and cattle, a piece of water rushes between rocks. A warm, harmonious, evening tone is diffused over every object. This rich picture is very carefully finished in all its parts. 3 ft. 8½ in. high, 4 ft. 3 in. wide.

3. A Winter Landscape. Many figures, and two horses are on a frozen river, over which there is a rustic bridge. The cold wintry tone is as admirably carried through as in Berghem's Winter Landscape in the museum at Berlin. 1 ft. 3½ in. high, 1 ft. 8 in. wide.

KAREL DUJARDIN. — 1. In a mountainous Landscape, a young man leading a loaded mule, wades through a piece of water, with a goat, a sheep, and a dog. On the bank stands a cow; in the distance an aqueduct. This picture, marked with the master's name, and 1653, is very fine through the warm tone, and careful and delicate finishing. 1 ft. 2¼ in. high, 1 ft. 5 in. wide.

2. In the fore-ground of a Landscape, the Angel exhorting Tobit to lay hold of the fish. The composition of this little picture, which is exquisitely finished in the most delicate silvery tone (8 in. high, 10 in. wide), is founded on the well-known engraving of the Chevalier Goudt, after Elsheimer.

ALBERT CUYP.—1. A capital work of this master. In the fore-ground of a large Landscape, in which a town and an eminence are seen, on the other side of a river, runs a road, with lofty trees, under which are a herdsman with a few cows, and

a gentleman on an admirably foreshortened grey horse. Not far off a shepherd with his flock. On the other side, a sportsman about to fire at some ducks. A warm morning sun, which illumines every object, completes the pleasing effect of a cheerful rural scene. Few of Cuyp's large pictures are so accurately finished in the details, with such admirable impasto and great clearness. 5 ft. high, 8 ft. wide.

2. Three Cows lying down, and a Horse standing, with a Boy, in a meadow. The background a pretty country. 1 ft. 11 in. high, 2 ft. 4½ in. wide.

3. Five Cows standing in a piece of water, and one lying down on its bank. On the river are two boats, and on the opposite side a church. The warm evening sun throws a strong light on every object. The Companion to the preceding. Both of the same time as the large picture, and works of consummate skill.

4. Orpheus sitting under a tree, attracts the animals by his performance on the violin. Those next to him are such as were the most familiar to Cuyp, such as a cow, a horse, a dog, a cat, a hare. Those with which he was less acquainted, elephants, tigers, &c., are seen only at a great distance. The drawing, as well as the decidedly brown tone of the flesh, indicate the early time of the master. About 4 ft. 8 in. high, 7 ft. wide.

Philip Wouvermann.—A large Hunting-party of Gentlemen and Ladies on horseback, halt before an inn. On the ground a dead stag. A picture of the highest class for the beauty of

the composition, and the delicacy of the treatment, only the too red sky injures the harmony. 1 ft. 11 in. high, 2 ft. 9½ in. wide.

There are likewise very good landscapes of the Flemish and Dutch schools.

WILDENS.—A very beautiful landscape by this scholar of Rubens, which, in conception and treatment, has some resemblance with the older style of Breughel and Savary.

LUCAS VAN UDEN.—An extensive view of the country. In conception and powers, nearer to his master, Rubens, than any other picture of this excellent master with which I am acquainted, and at the same time more carefully executed in his manner. The figures with which Teniers has adorned the picture are nearly equal to Rembrandt in warmth and impasto.

JAN VAN GOYEN.—A View of Scheveningen, remarkable for its size, richness, admirable conception, and drawing.

ANTHONY WATERLOO.—View of an extensive Plain. The truth of the conception, the delicate, though rather grey tone, eminently distinguish this picture of Waterloo, who so rarely painted, but whose etchings are the delight of all lovers of the arts.

JACOB RUYSDAEL.—1. In a rude rocky country with lofty pines, in which there is a mountain crowned with a ruin, a waterfall rushes between rugged cliffs. Only a few sheep animate the lonely scene. This picture, treated with great breadth and mastery, is of astonishing force and

effect, and a capital work of the kind, in which Ruysdael evidently took for his model Everdingen, who had seen such scenery in his residence in Norway. 4 ft. high, 5 ft. 10 in. wide.

2. A flat Country, with a rapid stream in the fore-ground. Under one of the trees which break the level scene, two shepherds with some sheep. In the distance, lighted by a sunbeam, a village church and some houses. Extremely pleasing by its truth to nature. 2 ft. 2 in. high, 2 ft. 6 in. wide.

3. The Interior of the new Church at Amsterdam, with figures by Philip Wouvermann. This unique picture, from the Braamcamp Collection, is not a mere curiosity, but in this kind a real masterpiece of delicate linear and aërial perspective, and wonderfully charming in the cool, very harmonious tone peculiar to Ruysdael. As this great master in his few sea-pieces rivals the best pictures of the greatest marine painters, so he here equals the most celebrated painters of architecture.

Hobbema.—1. A Village, with a road through it richly planted with trees, and the ground rather hilly. In light and shade, delicacy of the aërial perspective, power and truth of effect, as well as in size (3 ft. 2 in. high, 4 ft. 3 in. wide), a capital work of the master, with many figures by Abraham Storck.

2. On the right hand a water-mill, on the left a piece of clear water with a foot-bridge over it, which a peasant is crossing. On a hill some

farm-houses between trees. A very carefully-painted picture, and truly rural. 2 ft. 2½ in. high, 2 ft. 7 in. wide.

HERMAN SWANEVELT.—A large Landscape. A remarkably beautiful composition, very clear in the colouring, and careful in the execution.

JAN HACKAERT.—A very mountainous Landscape, with a river. In the fore-ground a road. Figures and animals by the spirited pencil of Adrian Van de Velde. A capital work of this rare master, combining great truth with elevation of conception. 4 ft. high, 5 ft. wide.

JAN ASSELYN.—A Landscape deserving notice.

ARTUS VAN DER NEER.—1. A Winter Landscape, in the afternoon light. A frozen piece of water is animated by numerous figures skating, or otherwise diverting themselves. A masterpiece in keeping and in the clear, delicate tone. 2. A smaller Winter Landscape, of similar merit.

WILLIAM VAN DE VELDE.—A naval Battle between the English and Dutch Fleets; the sea calm; in the back-ground a ship on fire. Far more powerful in the effect than most of the similar pictures by this master. About 3 ft. high and 7 ft. wide.

JAN VAN DER HEYDEN.—The View of a Market-place, with a church; enlivened by many very spirited figures by A. Van de Velde. A picture of the first rank in the high finishing of the details, in the keeping of the powerful, deep, warm general tone. 1 ft. 6 in. high, 2 ft. wide. 2. A Landscape, with fortifications and buildings.

The figures are again by Adrian Van de Velde, but the vessels on a canal by William Van de Velde; so that here three excellent masters have united without injury to the harmony of the very clear little picture. 1 ft. 3½ in. high, 1 ft. 6¾ in. wide.

There are likewise choice pictures by other excellent painters of architecture—PIETER NEEFS, JAN STEENWYCK, and BERKHEYDEN.

Of the flower-painters there is a very good picture by ABRAHAM MIGNON.

I have to mention only a few pictures of the German school, which is most nearly akin to the Flemish.

HANS HOLBEIN.—James King of Scotland, with his wife Margaret, daughter of Henry VII. King of England, sister of Henry VIII.; also the court jester. As far as the ruined state of the pictures allows a judgment to be formed, it may be a genuine picture of the earliest period of Holbein's residence in England.

Henry VIII., exactly like the picture by Holbein at Warwick, only less finished. If it is by GERARD HOREBOUT, as stated here, it is a copy after Holbein.

ADAM ELSHEIMER.—Jacob returns to Canaan: Larger than most of his pictures, and rather hard, but still of great merit.

I proceed now to the pictures of the Italian school.

ANDREA DEL SARTO.—The Virgin with the Child on her arm, which holds the terrestrial

globe; likewise a female saint. A picture of the artist's latest period, which is much defaced by cleaning in some parts.

GAROFALO.—A Repose in Egypt. A good picture, extravagantly brownish red in the flesh, by another very able master of the school of Ferrara, several of whose pictures I have seen, but am not able to give his name.

BONIFAZIO.—St. Jerome in the Desert; half-length, the size of life. Very carefully painted, and in the poetical landscape, the clearness and warmth of the flesh, very near to Titian.

PARIS BORDONE.—1. The Centurion of Capernaum, accompanied by his soldiers, begs Christ on his knees to heal his servant. Behind Christ are the Disciples. Whole-length figures, the size of life. Besides the usual merit of admirable colouring, this capital work has more expressive heads and more style in the composition than usual. 2. The portrait of a young Woman has all that delicacy which sometimes causes such pictures to be ascribed to Titian.

TINTORETTO.—1. A picture, the subject of which is unknown to me, in which an old man is crowned. Painted with much care, warmth, and clearness. 2. The portrait of a Doge. In his brown, full tone; very spirited. In the background a dark landscape. Erroneously called Titian.

PAUL VERONESE.—1. A female, very noble figure, with one foot on a ball, is supported by Hercules. Near her a crown and sceptre; over her head a star. Likewise Cupid. Very care-

fully finished in a warm, clear tone. 2. The Marriage of St. Catherine. A good picture, but painted in the less esteemed, reddish tone of the flesh. 3 and 4. Two small figures, in black and white, which I mention as proofs of the extraordinary skill of P. Veronese in this style, in which he did so much in his early period.

Of the four pictures ascribed to CORREGGIO, I only observe that one is a very good old copy of the celebrated Magdalene at Dresden, and another a valuable picture by PADOVANINO. There are likewise two pictures ascribed to Parmegiano which I cannot recognise as his.

PROSPERO FONTANA.—A Holy Family; figures the size of life. This affected master enjoyed the highest reputation at Bologna when the Carracci were becoming celebrated, and was one of their most violent opponents. I should not have mentioned this picture if it had not been much superior to most of his works by greater truth, warm colouring, and careful execution.

GUERCINO.—The Assumption of the Virgin. The characters are more noble, but less energetic than usual, the colouring warm and light, the execution very careful.

DOMENICO FETI.—The Virgin and Child under a tree, from which an angel plucks fruit. The remarkable clearness of the tone, the beautiful landscape, and very careful execution, make this a capital picture of the master.

SASSOFERRATO.—1. The Virgin Mary holds the Child, which is standing, whose hand is kissed by Joseph. A very pretty picture, which agrees

with one in the Berlin Museum, but is smaller. 2. The Virgin holds the Child, which is asleep. Very powerful in the colouring, and the real original of the numerous copies scattered all over Europe. Erroneously called Elizabeth Sirani. 3. The Virgin praying. A good copy of this picture, of which there are so many repetitions.

CARLO MARATTI.—The Holy Family. An uncommonly pleasing picture, extremely warm and clear in the colouring, and careful in the execution. Figures the size of life.

SALVATOR ROSA. — Jason pours the narcotic juice on the Dragon which guards the golden fleece. A spirited composition; but differing from the well-known etching of this master. It has turned very dark.

CLAUDE LORRAINE.—1. A Sunset in a beautiful country. Soft and delicate in the keeping. 2. The Companion. A Seaport, with the sun rising in a mist, is of great effect. Marked with the name. The execution not so careful, and the impasto not so good as in other pictures by him.

GASPAR POUSSIN. —Two small but beautiful Landscapes.

CAVALIER TEMPESTA.—Two large Landscapes; of rich noble Italian scenery, very poetically conceived, and the details very accurately made out, only rather cold in the tone.

Of the Spanish school, there is only the portrait of Pope Innocent X. (PAMPHILI), by VELASQUEZ, sitting in an arm-chair. The noble, and at the same time, very animated conception, the

masterly, broad treatment, the true, delicate, reddish tone of the flesh, justify the high approbation which old writers on the arts have bestowed on this picture.

Of the French school, I notice,—

Nicholas Poussin.—Two large Landscapes, in the most elevated taste; one of which is rendered doubly attractive by the admirable light and shade; the other is rather dark in some parts.

Sebastian Bourdon. — A rich Landscape, which proves that this master successfully imitated Nicholas Poussin, as well in his rare pictures of this kind, as in his more numerous historical works.

Le Nain. — The artist's own studio. He is painting a male portrait. Besides the sitter, there are three other persons. Extremely pleasing for its truth to nature and careful execution.

Bourgnignon.—A Landscape, in an unusually light tone for him, and very careful execution.

Robert Tourniere, called Robert de la Haye.—A Lady and a Gentleman playing cards. For a painter of the first half of the eighteenth century, an extraordinary performance, in the manner of G. Metzu; for though the colouring is pale, it shows much feeling and great delicacy of execution.

Lastly, of the English school, there are here the portraits of the minister Lord Bute and his Lady, and also that of the same nobleman, with his secretary, by Sir Joshua Reynolds. They

are very advantageously distinguished by solidity of treatment, spirited conception, and powerful colouring.

It was not till five o'clock in the afternoon that I returned to Luton, where it was again rainy weather, and on the following morning I hastened to London, without seeing Ampthill, the seat of the Earl of Upper Ossory, likewise in Bedfordshire, with a small, select collection of pictures.

In order to make a comparison with the other Gothic churches, which I have seen in this country, I have again visited the celebrated Westminster Abbey. From its extent, proportions, and execution, it is in the first rank of edifices of this kind in England; but being a pure imitation of the manner and form of the Gothic style of architecture in France, in the thirteenth century, it is less characteristic of this country. In the number of monuments of eminent men of all kinds, no church in the world can be compared with it; but, with few exceptions, they give much more occasion to admire the generous sentiments of the nation in their erection, than the inventive skill of the artists in their execution.

The celebrated chapel of King Henry VII. joining the eastern end of the church, is the chief existing monument of the latest, excessively richly ornamented form of the Gothic style. But notwithstanding the astonishment that must be felt at the inconceivable labour of the vaulted roof, executed in stone with consummate art, with its pendent open work, which produces an

effect resembling that of stalactitical formations; yet, comparing it with King's College, Cambridge, which is of a rather earlier date, one cannot help feeling that it is overloaded with ornaments. In the choir of this chapel is the bronze monument of Henry VII., and his consort Elizabeth, completed in the year 1519, by the Florentine sculptor, Pietro Torregiano. Unfortunately, I was not permitted to go within the iron-grating which surrounds it. Looking at it through an opening, it seemed to me to be rather a very rich and highly finished, than a talented and characteristic work.

After having seen in England so many of the most remarkable buildings of the different periods of Gothic architecture, I am now able to make some comparison between them and monuments of the same style on the continent. As after the Norman Conquest, France, as is well known, exercised, for five centuries, a most decided influence on the language, manners, and fine arts in England, the same is evident in its architecture. It is not only single buildings, for instance, Westminster Abbey, in all the parts, that show this influence; but the pointed arch every where assumed after the example of France, that more slender form which runs only gradually into the perpendicular line of the walls, or pillars, whereas in Gothic buildings in Germany, the arch decidedly commences at a certain place, and running in a more rounded curve unites in a blunter point. Many peculiarities, which occur only in single churches in France, were more generally

introduced and approved in England. Such is the tower, which rises in the centre of the cross of the church, the square form, and the truncated termination of most towers, the low portal, with the high window over it; and lastly, that the roofs in general do not rise externally like high gables, but are kept within the height of the side walls. Through this last circumstance, the effect of the exterior is evidently more pleasing than in most of the Gothic churches of the continent; but, on the other hand, they are inferior to the latter in the effect of the interior, from the less elevation of the roofs. A distinguishing peculiarity of the English Gothic buildings is the early use, and perfection of the fan-like roofs, in which, instead of single strong ribs, which follow the main lines of the construction, more delicate members spread in elegant patterns over the whole surface of the roofs. As on the continent, we find in England great variety and originality of invention in the ground plans and façades; on the other hand, we remark here, in all the ornamental members, the open work, the patterns of the windows, a certain poverty and monotony, and in the profiles a certain scantiness, which bears no comparison with the richness and beauty of the designs in the French, and still less with the German churches. Lastly, even the most considerable Gothic buildings in England are of moderate size compared with the principal monuments of that style in France and Germany, such as the Cathedrals of Rouen, Rheims, Metz, Strasburg, and Cologne, and therefore, their effect is far less

striking. But the English, as I have before observed, are most decidedly superior to all other nations in the rich and elegant forms, which, in the fifteenth and sixteenth centuries, for instance, they introduced into Gothic architecture; whereas everywhere else, it degenerated into clumsy and heavy monstrosities, or into an unhappy mixture with ornamental members borrowed from Italian architecture. Lastly, there is no country in which Gothic architecture for castles and convents attained such a peculiar, and generally adopted form as in England.

On a comparison which I have made just before leaving England, between the notes I have collected, and what I have seen of works of art of all kinds, I may indeed do myself the justice to say that I have seen the greatest part of what is the most important; yet I cannot suppress my regret that, among the many interesting collections which I did not see, are the four following:—

Cobham Hall.—The seat of Earl Darnley, in Kent. According to the information I have collected, the collection of pictures there must be one of the most considerable in England, for it contains, from the Orleans Gallery alone, the following pictures:—

The Toilet of Venus, and the Martyrdom of St. Stephen, by Annibale Carracci; Milo of Crotona, torn to pieces by the Lion, by Giorgione; Heraclitus and Democritus, by Spagnoletto; Hercules suckled by Juno, by Tintoretto; the Rape of Europa, and Venus admiring herself, by

TITIAN; an allegorical representation, by PAUL VERONESE; Tomyris plunging the head of Cyrus into a vessel filled with blood, by RUBENS. But Cobham Hall possesses, besides, from the Venetian Collection of Vetturi, Christ bestowing his Benediction; Christ with the tribute money; Venus and Cupid; Hercules; the portrait of Don Francisco del Mosaico, and his own portrait, by TITIAN; from other sources, Pythagoras, a celebrated picture, by SALVATOR ROSA; a Lion Hunt; Children blowing Bubbles, and two sketches, by RUBENS; lastly, the portraits of the Duke of Lennox and his Sons, by VANDYCK. My endeavours to obtain recommendations to see this collection were fruitless, because the family was in the most profound affliction, in consequence of the death of the earl, who had just died, from a wound which he had accidentally given himself in felling a tree.

PETWORTH.—The seat of the Earl of Egremont, in Sussex. The collection of antique sculptures purchased of Gavin Hamilton is one of the finest in England. Among the most remarkable are, the statues of Apollo Musagetes, of a Silenus carrying a basket, and of Camillus, the busts of a Venus, of a priestess, of a young man, and a colossal one of Ajax. A group, of Marsyas teaching Olympus to play on the flute, very much resembling that in the collection at Florence, was purchased by the present universally revered earl, who is a great friend to the arts. There are, besides, several admirable portraits by VANDYCK, two portraits and a landscape by RUBENS, two

pictures by A. CUYP, and one of the largest and finest landscapes of CLAUDE LORRAINE, which has been engraved by Woollett.

APULDERCOMBE HOUSE, in the Isle of Wight, the seat of Mr. Pelham. There is the collection of antiques belonging to Sir Richard Worsley, which is known to the friends of the arts by a magnificent work.* Sir Richard, who was English Minister at Venice in the year 1785—1787, travelled in Greece, and the East, which afforded him an opportunity of forming this collection. A group of Bacchus and Acratus, a copy of Cupid bending his Bow, a bust of Alcibiades, found at Athens, and the tripod from the monument of Lysicrates, are especially worthy of notice.

THE ROYAL COLLECTION OF DRAWINGS.—You may form some idea how interesting they are, when I tell you that there are three volumes with drawings by Lionardo da Vinci,† above thirty drawings by Michael Angelo, eighteen more important ones by Raphael, five by Correggio, a great number by Parmegiano, eleven volumes with drawings by the Carracci, a great number by Domenichino, Guido Reni, and Guercino, two volumes by Nicholas Poussin, one by Gaspar, admirable drawings by Claude Lorraine, and lastly, of the German school, the eighty-seven portraits by Holbein, which are generally known from Chamberlaine's work. These last,

* Museum Worsleyanum; or, a Collection of Antique Basso-relievos, Busts, Statues, and Gems. London, 1794. 1 vol. folio.

† See Imitations of original Drawings by Lionardo da Vinci, in His Majesty's Collection. London, 1796. 1 vol. folio.

however, are much damaged. It is true that among the great number, it is said there is a large portion that are spurious and insignificant. The principal drawings have been described by Passavant. This collection is now unfortunately at a country-house near Windsor, in the possession of Mr. Glover the librarian, where permission to have even a partial view of it is so difficult to be obtained, and attended with such loss of time, that I was obliged to renounce it.

Independently of all the greater and well-known collections in England, the number of works of art of all kinds dispersed over it is so great, that it must be a very agreeable undertaking, which would well reward the trouble to explore the country, like a hunting-ground, with a view to the arts. Many important works which have now disappeared would come to light again, many hitherto quite unknown would be discovered, and a very great addition made to the history of the arts.

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THE Roman numerals refer to the volumes, the Arabic to the pages. After each article is the note of all the places in the first, then in the second, then in the third volume. The names and places referring to collections which still exist are printed in small capitals; besides which an asterisk is prefixed to those which are described in the work.

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